漫画人

JAPANESE POP CULTURE & LANGUAGE LEARNING

MANGAJIN

No. 50

1992年11月16日第三種郵便物認可
1995年11月10日発行 毎月1日10日発行 通巻第50号

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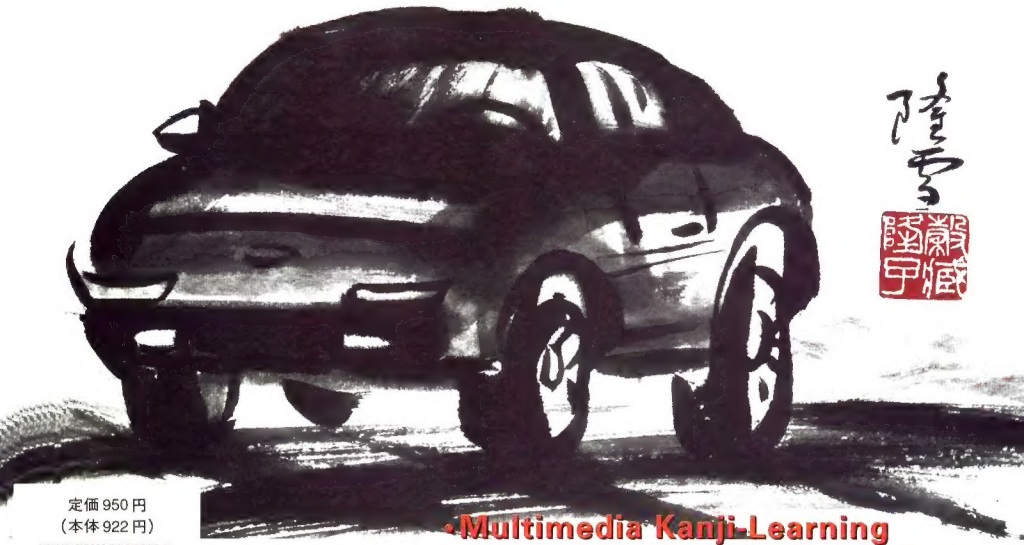

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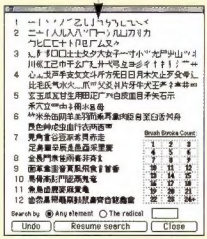

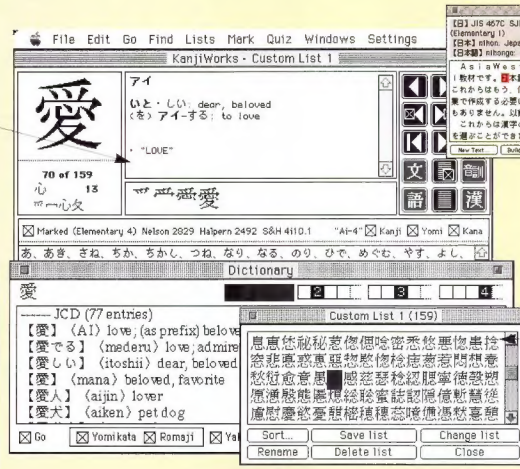

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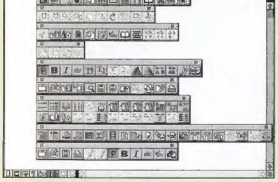

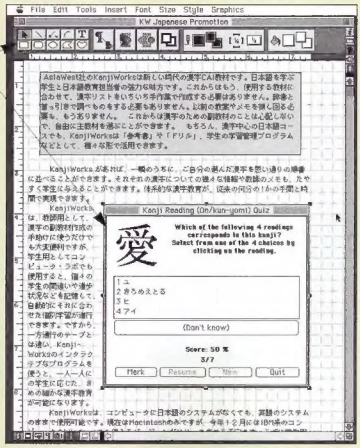
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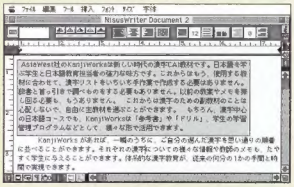

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MANGAJIN

No. 50, November 1995

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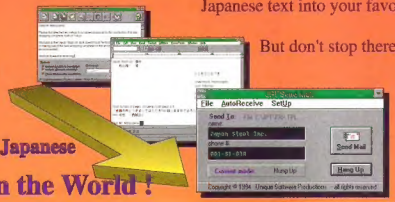

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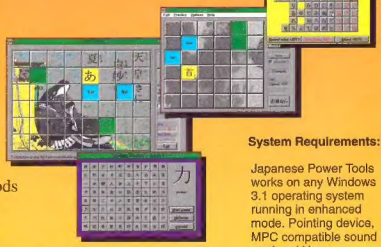

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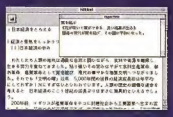

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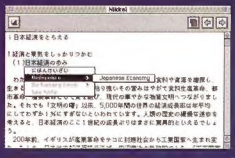

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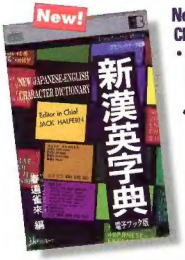

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publisher's note

We have been planning our editorial calendar for 1996 and I think it's shaping up to be a good one. The cover stories we're looking at include Gambling in Japan; Hit Products of 1995; Scandals, Japanese-style; Living with Earthquakes; TV News in Japan; Anatomy of a Japanese Restaurant; Modeling in Japan, and some others that are still in the formative stages. (I have to say that we do get tired of having the word "Japan" or "Japanese" in almost every cover story title, but given the nature of *Mangajin*, I guess it's unavoidable.)

Of course, there is a limit to the advance planning we can do. Some of the content—most notably, manga—has to be left open, and is finalized only at the very last minute.

The meetings that we have to discuss cover story topics can get rather heated, and one of the issues that came up for debate this year was just what is included in the scope of "pop culture." (You'll note that our front cover carries the legend "Japanese Pop Culture and Language Learning.")

When I was developing the prototypes for *Mangajin* back in 1988, one of the goals I had in mind was to provide a counterbalance to the stereotypical image of Japan as a land of tea ceremony, Zen meditation, flower arranging, etc. Which is not to say that all those traditional cultural icons and activities are not an important part of Japanese society. Even going into the 21st century, they are still popular with a surprisingly wide range of the Japanese population, and knowing a little about them is important in understanding who the Japanese are.

In that traditional culture remains popular, it overlaps with pop culture. But the word "pop" includes the connotation of "modern" as well as "popular." Pop culture is contemporary, and is usually still evolving. A big part of the evolutionary force that shapes pop culture is economic pressure. In fact, one of the dictionary definitions of "pop" is "intended for the popular taste, esp. as exploited commercially." So in that sense, pop culture cuts through the clutter and lets you see what people find appealing enough to pay for.

In selecting manga, we limit our searches to the mainstream magazines that appeal to a wide enough range of Japanese readers to secure a place on the crowded newsstands. Likewise, in choosing topics for our cover stories, we try to look at phenomena that give insights into the mass psyche. We want to provide a kind of candid snapshot of what is happening on the streets in Japan.

Speaking of what is happening on the streets, I hope you'll find this issue's cover story on Japan's car culture to be an excellent example of the window on pop culture that *Mangajin* can provide.

Vaughan P. Simmons

Coming Up in Issue #51

- Nengajō: In a nation where conformity is the ideal, New Year's cards are a surprisingly personal expression of the individual
- Comic monologist Issey Ogata
- Using Japanese with Windows '95
- New manga: the legendary Tora-san, star of stage, screen, and printed page
- Plus: Reggie's first Japanese press conference; Hiromi meets the president of Shinwa Enterprises

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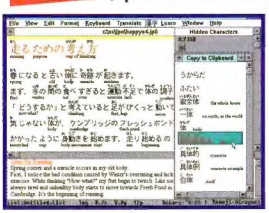

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Mangajin (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Parkway, Suite 421, Marietta, GA 30062.

Second class postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: Mangajin, P.O. Box 7119, Marietta, GA 30065. USPS # 006137.

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Subscription prices:
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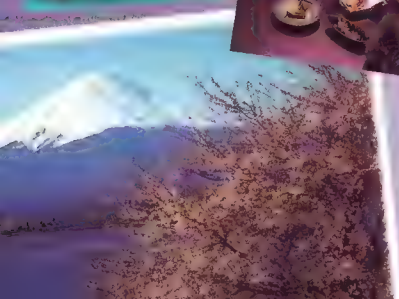

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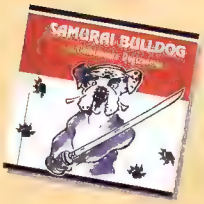

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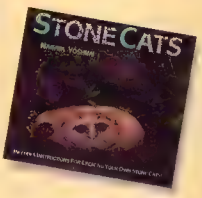

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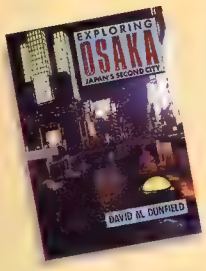

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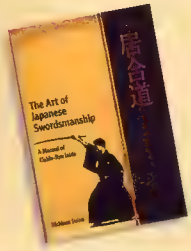

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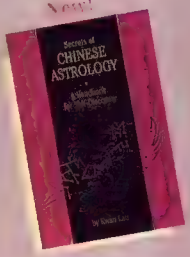

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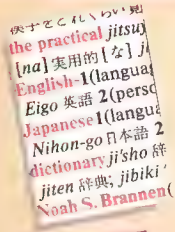

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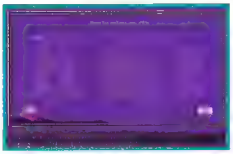

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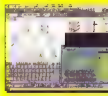

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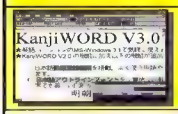

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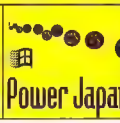

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WELL WE'VE BEEN THERE. ***Spectra Kanji*** *was conceived, designed, and developed by people who have scaled Kanji Mountain the hard way, and then produced the dream product we would have killed for when we were starting out. So now you don't have to go through what we did. The days of brute-force mountain climbing are over forever.*

200+ ELEMENTS
2000+ KANJI
5000+ COMPOUNDS

SPECTRA KANJI

SLASH YOUR STUDY TIME IN HALF!

1 YOU WANT POWER—SPECTRA KANJI DELIVERS

Kanji characters, though extremely diverse and seemingly random, are actually **packed with valuable patterns**. They are built from the same basic components ("elements"), and their structure is rich with clues as to how they're read.

You've probably noticed some of the more obvious patterns, but until you **exploit all patterns fully**, you're basically forced to approach every new kanji as a bunch of random pen-strokes with a bunch of random readings and meanings.

That's where ***Spectra Kanji*** comes in. With ***Spectra Kanji***, you master kanji **and their components** in a systematic and comprehensive way.

You get exactly the information you need, exactly when you need it. You use what you already know to master what you don't, reinforcing both in the process. Mastering kanji actually gets **progressively easier**, not harder.

And make no mistake: Though it does provide powerful search capabilities, ***Spectra Kanji*** isn't just another software reference tool. It's a **revolutionary new kanji-learning methodology** that allows you to blaze past the study phase and move on to actually using kanji in real life—which is, after all, why you're studying them in the first place.

2 YOU WANT FLEXIBILITY—SPECTRA KANJI DELIVERS

Spectra Kanji makes it easy for you to **take control of your own learning process.** A key feature of the ***Spectra Kanji*** methodology is that it works equally well no matter which elements, kanji, and compounds you choose to group together. There's no rigid order to follow—you call the shots.

Let your curiosity be your guide. Want to study the kanji that contain a particular component? Or the 50 kanji appearing most frequently in newspapers? Or the 100 appearing least frequently? How about all the kanji which have between 4 and 7 strokes, are studied in grades 2 through 5 in Japan, and have index numbers between 55-1070 in Nelson's Japanese-English Character Dictionary? With ***Spectra Kanji***, a few mouse clicks and a couple of key strokes will take you wherever you want to go.

And you'll be amazed at how naturally ***Spectra Kanji*** **works in conjunction with any other Japanese study materials** you're using. Working with textbooks? Following a curriculum? Just create kanji groups that parallel the kanji you cover, and use those as your springboard.

In fact, to give you a taste of the kind of synergy that's possible, we're even including **groups containing the kanji from every issue of *Mangajin* ever published**—including the one you're holding right now!

3 YOU WANT FOCUS—SPECTRA KANJI DELIVERS

Even with all the freedom ***Spectra Kanji*** gives you to explore, this isn't just a random romp in the wilderness. ***Spectra Kanji*** also **monitors your progress and keeps you on track** toward your ultimate goals of mastering the kanji universe.

Self testing is available in a variety of forms. When viewing a group in card view, for example, you can selectively hide and reveal sections of the cards for a quick, easy pop quiz. Or you can let ***Spectra Kanji*** grill you with questions on the keywords, readings, and structure of the items in any group.

When you feel comfortable with a kanji, element or compound, mark it as "familiar." Familiar items will always automatically be displayed in a different color from unfamiliar terms—in any group, in any view. So any time you study a group, you can **instantly see how much you've already covered**, and how far you still need to go.

And to tie it all together, ***Spectra Kanji*** can even give you **comprehensive tests** on all of your familiar kanji, elements, and compounds, so you can find out just how familiar with them you really are. With ***Spectra Kanji*** you have a concrete way to **gauge both the quantity and the quality of your progress.** And you'll always have a concrete answer when someone asks you how many kanji you know!

LUTION HAS BEGUN!

WINDOWS
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Welcome to the Brave New World of Kanji Study As It Should Be...

The foundation of the ***Spectra Kanji*** methodology is the ability to freely create and manipulate your own customized groups of elements, kanji, and compounds. Add, delete, or highlight items based on a wide variety of criteria: meaning, reading, components, stroke count, grade at which studied in Japan, relative frequency in Japanese newspapers, index in several popular kanji dictionaries, etc. Sort your groups into any order you like based on these same criteria. Effortlessly move or copy individual or multiple items from one group to another. You can even pull all of the kanji from your standard (Shift-JIS) Japanese text files!

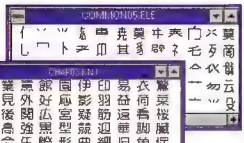
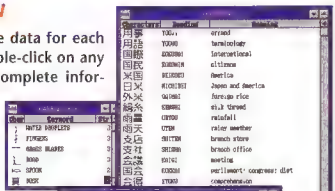


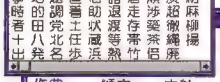
TABLE VIEW

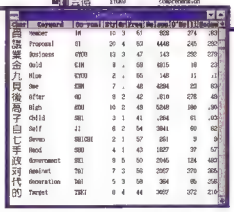
Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.



LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.





CARD VIEW

Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo-charged flash cards. Flip back and forth through the cards in sequence, or jump around in random order. Quiz yourself by selectively hiding and revealing areas on the cards. When you master a card, pull it from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kanji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just-in-time learning taken to its full potential.

The component building blocks, which comprise the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a vivid image (and corresponding phrase or story line) which ties together the keyword of the target item and the keywords of its respective components. Focus on that image for a few seconds, and the structure of the target kanji or element is yours forever. Sound crazy? Try it. It works like magic.

The kanji and elements which contain the target item, along with their keywords and readings. After you've mastered the target item and its components, learning any of the items in this list would be a natural next step

The words which contain the target item, along with their readings and meanings. Useful, commonly occuring compounds have been chosen specifically to ease the process of memorizing the *on-yomi* readings of the kanji they contain.

Certain structural components of kanji actually provide clues as to the probable *on-yomi* reading of kanji which contain them. If the target kanji contains one of these components, then all other kanji containing that component are listed here. By providing you with this method of easily comparing and contrasting the readings of these kanji, ***Spectra Kanji*** places these powerful reading clues at your disposal. You'll not only boost your ability to recall the readings of kanji you've already studied, but also your ability to accurately guess the readings of kanji you encounter for the first time

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letters

Letters to the Editor

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Travel warning

I found your recent "Extravelganza" issue [*Mangajin* No. 46] most helpful during my recent trip to Japan. The Tsukiji fish market was outstanding! As a technophile, I spent a lot of time in Akihabara. I found most electronics items much more expensive in Japan. However, the Canon Wordtank and Sharp Zaurus are much cheaper there.

Caveat Emptor! In Akihabara, stores will not accept returns, even with the receipt and the item in original packaging! I learned this the hard way trying to return my Wordtank just one day after I bought it to get a more advanced model. The Laox store was unwilling to consider a return.

ALAN T. LEFOR
Baltimore, Md.

Thanks for the tip.

Not down on Brown

Kent Brown [*Mangajin* No. 49] doesn't need to be criticized by anyone. He made an honest effort and did a fair job with limited abilities in Japanese. As I watch the Japanese news every morning, I simultaneously check the English subtitles to compare them with what the Japanese announcers are saying, and I can assure you the mistakes are numerous. That the translators are Japanese native speakers with limited knowledge of English is obvious.

I say, Good job, Mr. Brown.

LOUIS HINSEY
San Diego, Calif.

Furigana fans—and foes

The manga series "Kono Hito ni Kakero" *has been serving as* Mangajin*'s guinea pig in the past several issues. Responding to reader requests, we have tried out a couple of new formats. Following are some of the responses to the current, no-romaji format.*

[The romaji-free format] is a much better way to force lazy readers like me to actually work on hiragana, katakana, and kanji reading comprehension.

KYRA SCHLEEF
Las Vegas, Nev.

I don't believe [the romaji-free format] does any readers a service, not even those who are trying to master kana and kanji. I myself learned kana largely through your help, but I might have given up if I had had to squint at the tiny furigana to figure out where one word began and another ended.

STEVEN SOLOMON
Nashville, Tenn.

I find being able to quickly read the sentences with the romaji translation very useful. However it makes it much more difficult to learn specific kanji. This is especially true with kanji compounds. By displaying the kana over the kanji, it is clear what the pronunciation is for the kanji.

JAY O'DONNELL
Ottawa

I compare your use of romaji to daily newspapers' use of sensational headlines: it increases sales but at the expense of intelligent content. . . .You use romaji to attract the attention of the rank beginner of Japanese language, but the time, energy, and magazine space could be better used for more in-depth discussion of

(continued on page 81)

Correction

It has been brought to our attention that in issue Nos. 43 and 45, an incorrect copyright notice was given for the manga "Crayon Shin-chan" (クレヨンしんちゃん). This manga is published by Futabasha (双葉社), and is reprinted in *Mangajin* through their permission. We apologize to Futabasha for this oversight on our part.

bloopers

Don't get your hopes up

Kon'nyaku (a grey, gelatin-like matter) is possibly the most unappetizing Japanese dish that I have ever had the opportunity to turn down. My dislike for *kon'nyaku* might stem in part from an embarrassing experience I had last year.

Our company trip was to a hot spring resort on the Izu peninsula. Someone in the men's sleeping quarters had purchased a large quantity of *kon'nyaku*. Since we were unable to eat it all, I was instructed to offer it to any of our female coworkers whom I bumped into on my way to and from the hot spring. I asked each female coworker I met if she would be interested in some *kon'nyaku*, and to my surprise not a single person accepted my offer.

Later it was explained to me that, due to poor pronunciation on my part, many of the office ladies thought that I was saying *konyoku* (mixed and oftentimes promiscuous bathing), and one lady even thought that I was saying *konyaku* ("marriage proposal"). Apparently, both notions were found to be, pardon the expression, unappetizing.

Jim Hawe
Saitama-ken, Japan

Toilet trauma

A friend of mine went to Japan on a homestay program. One day early in his stay, he came home from school and went straight into the house without announcing himself, taking his host mother quite by surprise. She asked that in order to avoid startling her again, he say "*Tadaima*" when coming in.

A few days later, he was at the train station and went to use the restroom. He accidentally opened the door on someone who was using the toilet. The man looked quite startled, so my friend reached for his newly learned phrase, "*Tadaima*." The man looked even more alarmed. Only later did my friend learn that he had told the poor man, "I'm home!"

Janet Anderson
Seattle

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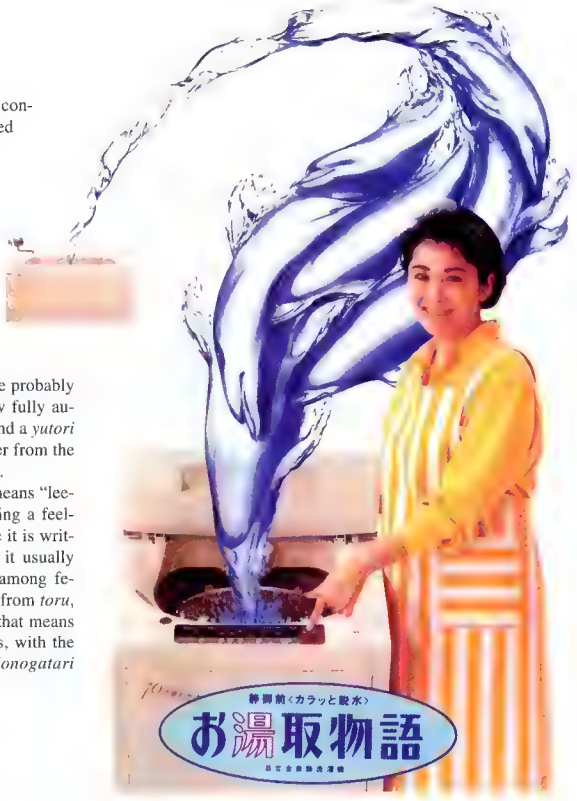
お湯取り物語
Oyutori Monogatari
A Tale of Luxury

Californians, take note! As one way to conserve water, many Japanese have adopted the practice of using recycled bath water for the laundry (of course, Japanese bathwater stays relatively clean, since people wash *before* jumping into the tub). Albeit sensible, this means of conservation is also a bit of a pain, requiring the use of a bucket or pump to transfer the water from the bath to the washer.

Not that a Japanese housewife would ever complain, of course. Nonetheless, more than a few of them are probably tickled pink to learn about Hitachi's new fully automated washer, equipped with a pump and a *yutori* hose that filters and delivers the bathwater from the tub to the washer, so you don't have to.

Yutori written in hiragana (ゆとり) means "leeway/latitude/time to spare," often implying a feeling of comfort and ease in lifestyle. Here it is written with the kanji 湯 (*yu*, "hot water"; it usually gets the honorific prefix *o*—especially among female speakers) and 取り (*tori*, "taking," from *toru*, "take" → "pump") to form a compound that means "pumping the hot water." In other words, with the お湯取り washer, you get ゆとり. (*Monogatari* means "a tale of.")



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音
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意味
DAI, TAI
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"Daigaku" means university. It consists of this character followed by JIS 3358. Can you see a man with his arms outstretched, telling you how big the fish that got away was?
終
Skip to Next
Hide
This also looks like the character for "man". He's walking to the right with a BIG log under his arm. I've seen this character all over Japan during my vacation. Some toilet flush levers have two settings, one setting is marked with the character for "small" and the other setting is marked with this character. It obviously means "greater water flow".
印
4267
24
Mark
Skip
Home
Back
Next
End
Clear All Notes
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10. Click in this box to edit your notes.
11. Click this button to hide comments and notes
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My Car, My Castle

Japan's torrid, irrational love affair with the automobile

By Rick Kennedy

One of the first things that hits visitors to Japan is the eerie element of fanaticism with which many ordinary activites are performed. The woman manning the station kiosk arranges her racks of newspapers as though a drill sergeant might show up at any moment. At the end of every run, the train engineer goes through a series of checks on his train's brakes, pantographs, and windshield wipers that is only slightly less rigorous than the pre-launch checks on a Saturn rocket. The assembly of a platter of sushi is a surgical procedure.

But nowhere is this everyday fanaticism seen more clearly than in the treatment afforded private automobiles. In Japan, the family car may easily have more care lavished on it than the family dwelling. This is partly because few Japanese houses are built

• torrid – 熱烈な *netsuretsu na* • eerie = うす気味悪い *usukimi warui* • platter – 大皿 *ozara* • lavish on – 惜しみなく～を与える *oshiminaku o ataeru* • lavish care on = 入念に手入れをする *nyūnen ni teire o suru*

to standards anything like those used to build Japanese cars (which have the whole of Japanese production technology to draw on), and partly because in Japanese cities, which is where most of the population lives, a car is absolutely unnecessary, and is thus an absolute luxury, like a royal barge. A car is the agreed-upon totem of a better life, a glorious object to be displayed in the driveway like a piece of gilded sculpture.

The car also gives its owner a private space, with a multi-speaker stereo system far better than the system in the house, and adjustable seats of fabric silky to the touch—much more comfortable than the chairs in the house, if indeed there are chairs in the house at all. A private car is private space lit like a cabaret, a compact castle on wheels where one can do as one pleases. It follows that it does not much matter whether the car is ever actually used or not—and in fact, the average private car in Japan is driven 5,000 miles a year, about a third of the annual mileage of the average private vehicle in the United States.

The two great occasions for the use of the family car are during the summer holiday of *Obon* and during the New Year's holiday, when virtually all Japanese return to their respective family homesteads in the countryside. The family piles into the car, which has been properly buffed for the occasion, along with everything everybody needs to spend a few days away from home as well as an enormous pile of presents for family and friends. Since the whole country moves out at the same time, the traffic jams on the main highways can be horrific. (Indeed, as I write this in a villa in the mountains in Gunma Prefecture just north of Tokyo, halfway through the *Obon* holidays, my family and I are calculating the best time to leave for the 150-kilometer trip back to the city. We are not surprised to hear from television that there is a 180-kilometer-long traffic jam on the main expressway. We are thinking of leaving at two in the morning, hoping—perhaps futilely—that not too many people have the same idea.)

Family trips notwithstanding, having a car in a city like Tokyo makes little sense. You certainly don't need a car to get around town. Tokyo has 61 railway lines and 12 subway lines, not to mention an intricate system of buses, so you never have to wait more than a minute or two before being whisked on your way.

And a car in Tokyo can play demolition derby with your budget. It costs more to buy a car in Japan, even a car made in Japan, than the same car abroad—sometimes far more. By law, you must have a certified parking space for a car before you can buy it, and to rent a parking space can easily cost as much as to rent your apartment. (Tokyo car salesmen spend much of their time tracking down parking spaces they can offer to potential car buyers. Even then, people sometimes have to take a taxi from where they live to where they park their car.) To add to the burden of ownership, gasoline costs $5.00 a gallon and expressway tolls can run to $1.00 a mile.

All photos by Jude Brand

An automotive parts store that could be found only in Japan

One of the costliest factors of owning a car in Japan, whether you live in Toyko or not, is *shaken* (車検), the regular inspection required to keep a car

• barge = 御座船 *gozabune* • concours d'elegance = 高級車コンテスト *kōkyūsha kontesuto* • buff = 磨き上げる *migakiageru* • futilely = 空しく *munashiku* • whisk = さっと運ぶ *satto hakobu* • be whisked on one's way = さっと連れ去られる *satto tsuresarareru* • demolition derby = ホンダツ車のぶつけ合い競争 *ponkotsusha no butsukeai kyōsō* • play demolition derby with ～ = ～をめちゃくちゃにする ～ *o mechakucha ni suru* • stow = しまい込む *shimaikomu* • homey = 家庭的な／居心地の良い *katei-teki na/igokochi no yoi*

on the road. *Shaken* sounds harmless enough and even a good idea –there are, after all, no broken-down jalopies on the road in Japan—but at a minimum of $1,000 per inspection, it isn't cheap.

In the inspection, the car is run through an elaborate series of tests and any failure has to be remedied. If the turn signals do not blink the required number of times per minute, they will have to be replaced. A scratch on the headlight glass means a new headlight glass. Tires without the prescribed amount of tread must be replaced. New passenger cars must undergo *shaken* after three years and then every two years until they are ten years old. From then on it is an annual affair. As can be imagined, *shaken* is a major concern for owners and buyers alike—classified ads offering used cars invariably state when the car is due for inspection.

Typical adornments: temple trinkets hanging from the window and lace doilies over the seats.

Still, as a huge sign at a Tokyo used-car dealer has it, "Every Body Needs Wheels." Japanese youths are as car-crazy as their California contemporaries, whose low-riding, tangerine-flaked babies with tinted glass all around strike young Shibuya-ites (Shibuya is Tokyo's Dudesville, the place to hang out and be seen) as a magnificent personal statement. Enamored of the American cars they have seen documented in films like *American Graffiti*, the Shibuya cadre parade their versions—four-wheel-drive rain-forest-explorer vehicles with grill guards, bush bars, and saucer-eyed yellow fog lights; Monster Cars with tires as tall as a store front, which elevate the cab so far off the pavement motorscooters can whip underneath—up Dogenzaka (named after a Buddhist monk), the Shibuya runway for automotive promenades, then around through the dim back streets, and up Dogenzaka again, the bass on the CD player

• enamored of ～ = 〜に魅了される *ni miwaku sarete*

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thumping like the heart of a deranged animal. Driving as theater.

If there is any doubt as to the pride of possession engendered by a gleaming new automobile, only observe the fuss if one car even touches the bumper of another while easing into a parking space. Whereas an American is likely to shrug his shoulders in such a situation, in Japan the bumper will be scrupulously inspected by the parties involved, and if there is any discernable mark at all, the police will be called on to adjudicate. Often, the police will resolve the difficulty on the spot by asking the offended car owner how much it would cost to put the damage right, then asking the offending driver to hand that amount of cash over to the other driver. Result: no insurance claims, no call for lawyers.

During the New Year's holidays, cars are driven to the local temple to be blessed. A brocade amulet to guard against accidents in the coming year is purchased and hung from the rearview window—Japan's fuzzy dice.

In truth, however, cars rarely touch in Japan, which probably has something to do with the fact that getting a driver's license is an arduous rite of passage. Indeed, it is all but impossible to get a license without being certified by a driving school as having undergone a formal course of study. This may amount to taking upwards of thirty hours of instruction and may cost as much as $3,000.

Japan's infamously eager-to-please gas station attendants, at work

There is little that isn't covered in Japanese driving school. Students learn that the responsible driver runs through a checklist before moving off, including the tire pressure, the operation of the brake lights and direction signals, the battery charge, and the cleanliness of both the front and rear license plates. They learn how an internal combustion engine works in considerable detail. They learn to open their windows at railway crossings in order to listen for the coming of a train. And so on.

There was a time when young Japanese went to the United States for the summer for the express purpose of obtaining a US driver's license, which they could trade in for a Japanese license upon their return to Japan after passing a simple eye test. (Unfortunately, this loophole, originally designed to accommodate experienced foreign drivers, has been eliminated.) On the opposite end of the spectrum are young Japanese who don't own cars but who subject themselves to the tortuous procedure required to get a license just to prove themselves. They are proud to be called "paper drivers."

Whether it is due to all this training or not, the driving skills of the ordinary Japanese motorist are noticeably more refined than those of more happy-go-lucky drivers in other parts of the world. This is a good thing, for Japanese roads are so narrow that if drivers don't point their car with absolute accuracy, they will run into something. The eight-lane highways of Los Angeles seem to a Tokyo driver, who is used to driving on roads where mothers push baby carriages scant millimeters away from his vehicle, and where he sometimes has to fold his side mirror in to pass another car, like a Cannonball race course.

Politeness is another noticeable feature of driving in Japan. There are fatheads on Japanese roads, of course, but for the most part road etiquette is elaborate and well observed. For instance, at night it is

• brocade amulet = 錦のお守り袋 *nishiki no omamoribukuro* • fuzzy dice = フェルトのさいころ *feruto no saikoro* • thump = ズンズン鳴り響く *zunzun narihibiku* • fuss = 大騒ぎ *o-sawagi* • adjudicate = 裁定する *saitei suru* • fathead = うすのろ／礼儀知らず *usunoro/reigi shirazu* • snugly = ぴったりと *pittari to* • fit snugly = ぴったり合う／締まる *pittari au/shimaru*

expected that you turn your headlights off while waiting for a light to turn green, so that you don't dazzle the driver in front of you. It is also expected that you pull on your parking brake while waiting for

Miniature cars for sale

the light to change. This way, in the unlikely event that you are rear-ended, you won't be slammed into the car in front of you. There is also an agreed-upon set of signals used to give another driver permission to do something and to acknowledge the kind gesture of another driver—a driver flicks his high beams to suggest that you go ahead; you flick your emergency lights to thank him.

Between the exorbitant costs of car ownership and the high expectations placed on drivers, there is little about driving in Japan that isn't at least somewhat daunting. Consequently, whether or not to buy a car, and which car to buy, are major decisions. Japanese auto makers have recognized this fact by creating a sales force that spends years nurturing prospective customers, including both new drivers and those who have already bought from a rival company.

An automobile salesman is assigned to a territory of about 10,000 potential customers for his entire career. He visits each family in his territory at least once a year. Over the years, he will get to know what car a family drives and what they think of it. He will advise younger members of the family who aspire to car ownership as to what is available. He will drop by on birthdays to say hello, perhaps leaving a little gift. When a new model comes out that the salesman thinks the family might be interested in, he will take the family out for a spin in it. If the family should decide to buy a car made by his company he might take them out to dinner and present them with an accessory for the new car.

The salesman who has already sold a car to a particular family wants to be able to sell a new car to that same family a few years down the road. He encourages a family's identification of itself as a Honda family or a Toyota family by overseeing maintenance of their car. When it is time for a check-up, he will call them to arrange an appointment, then deliver a loaner car for them to use while their car is being serviced. After their car is serviced, he will bring it back washed and polished, spick-and-span inside and out. These special services cost money, of course, adding to the already considerable expense of owning a car in Japan.

All of the foregoing may give the impression that buying a car in Japan is an irrational act. It is, but the Japanese countryside is beautiful and best explored by car, and a car is undeniably handy when you want to pick up guests from the station or bring home several cases of good imported Belgian beer.

The sensible man's solution, provided he is not too tall or too wide, is the *K-jidōsha* (軽自動車), where K stands for *kei* (軽), meaning "light," and *jidōsha* means "car." With the exception of Nissan and Toyota (the two largest car makers), all Japanese auto manufacturers make versions of these serious small cars, which are ideal for puttering around town and for short trips on the weekend.

By law, the *K-jidōsha* engine can displace no more than 660 cc. Still, this gives these cars the

• spick-and-span = 塵一つない *chiri hitotsu nai* • doff = （挨拶として）帽子をとる／傾ける *(aisatsu to shite) bōshi o toru/katamukeru* • putter around = うろつき回る *urotsuki mawaru*

oomph of a serious motorcycle, which is enough to carry four people 80 kph (about 50 mph) on an expressway, the speed limit for this category of vehicle. In most situations, particularly when there is a long traffic jam to be worked through, 80 kph is sufficient. Additional advantages of *K-jidōsha* are that you can fill the gas tank for a quarter of what it takes to fill the tank of a full-size car, and that highway tolls, parking, and insurance are significantly cheaper than for a full-size car. *K-jidōsha* can squeeze into parking spaces full-size cars wouldn't even look at.

A uniquely Japanese concept (with the exception, perhaps, of the Italian Fiat 500), *K-jidōsha* are more than miniaturized big cars. They are small cars built to the same standards as their full-size stablemates but whose design has been completely rethought. For example, the Honda Today, which sells for less than $10,000, has a single long windshield wiper, because its windshield is less than two-thirds the width of that of a conventional family car.

Incidentally, *K-jidōsha* cannot be imported to the United States, another car-loving country that clearly stands to benefit from driving small, low-cost, fuel-efficient cars, because they are "underpowered." Maybe it's not the Japanese who are the irrational ones after all. ❖

Rick Kennedy *lives in Yokohama. He rides an antique bicycle to the station every morning along the Tsurumi River.*

• oomph – 馬力 *bariki*

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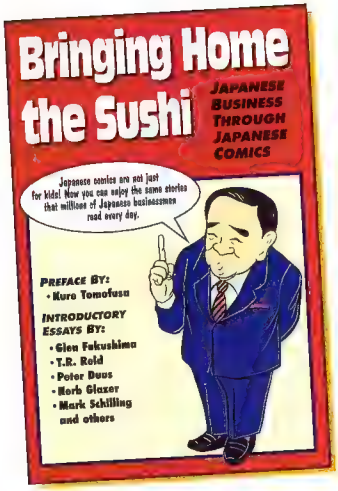
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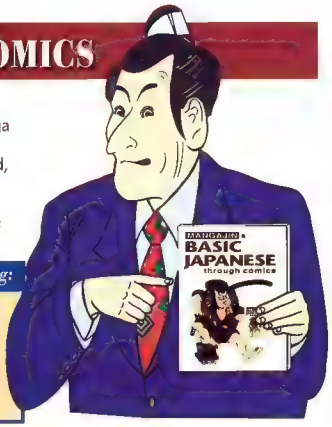

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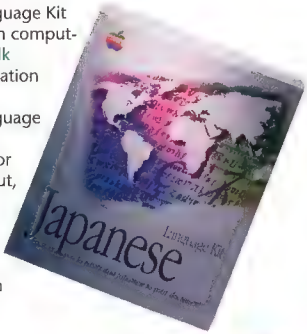

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葛飾Q
Katsushika Kyū

by
とみさわ 千夏
Tomisawa Chinatsu

Katsushika Q was serialized in ビッグコミックスペリオール (*Big Comic Superior*) during 1991–1993. *Katsushika* is the name of a ward in Tokyo (葛飾区, *Katsushika-ku*) where the central character, Kyū-san, runs a coffee shop with his sidekick, Gorō.

The stories combine slapstick humor, visual gags, and parody, and take some strange twists. Kyū and Gorō usually appear as humans, but in one extended story line featured in *Mangajin* No. 28, Kyū turns into a penguin.

Incidentally, Kyū's name is sometimes written as the number nine in Japanese (九), sometimes with the English letter "Q," and sometimes phonetically in kana.

The author, Tomisawa Chinatsu, was born in 1959 in Aomori, a prefecture in northern Japan. He won a number of minor manga awards and was featured in the mainstream men's magazine *Shōnen Jump*, but didn't hit the jackpot until 1991, when "Katsushika Q" took off. Like Kyū and Gorō, Tomisawa lives in Tokyo's Katsushika district. He uses his daughter's name, Chinatsu, as part of his pen name.

Bōsōzoku Wannabes

In this episode, Kyū and Gorō get on a freeway outside of Tokyo during a long holiday and encounter a virtual parade of "Sunday drivers." While some of them are downright dangerous, others are simply annoying, but they all get under the skin of these sophisticated Tokyoites. Our heroes are particularly galled at those who have added gangster accessories to their vehicles in a pathetic attempt to look macho. Most of these affectations are well out of fashion, making the drivers seem even more ridiculous.

The fads Kyū and Gorō encounter are all in imitation of *bōsōzoku* ("speed tribes"), the Japanese variety of juvenile delinquent. Bōsōzoku can be dangerous, but they are mostly just irritating, largely because of one of their favorite activities: roaring around town late at night in souped-up cars and motorcycles that are outrageously loud.

The first bōsōzoku-style decoration the boys see is taillights covered in white tape. This practice was copied from race-car drivers, who did it to prevent pieces from scattering in an accident. Nowadays, the racers use clear plastic film to do the job, and the practice has all but disappeared among bōsōzoku, too.

Truck drivers in Japan are famous for their gaudy, hyperdecorated cabs, and the bōsōzoku are often inspired by their ideas. At one time truckers attached straps, similar to those used by commuters on the subway, to the inside of the driver's side of their cabs, making it easier to get in and out. The bōsōzoku copied this idea because it made it easier for them to get into their cars through the window, another fad (called *hakonori*) of the time. But the straps (*tsurikawa*) banged against the window while the car was in motion, so the fad passed.

Truck drivers still decorate their vehicles with *hotarudama* -strings of colorful, blinking lights (*hotaru* means "firefly") that they place all over the cab. In the bōsōzoku adaptation, the lights are strung only along the back of the car, but this fad, too, has passed; the current trend is to illuminate the underside of the car with a non-flashing light.

Faced with all this foolishness, Kyū is inspired to employ a little gangland symbolism of his own: he instructs Goro to hold out his hand with his little finger half-hidden. This mimics a tradition among members of the Japanese mafia, or the *yakuza*—much tougher customers than the bōsōzoku.

大変なの、すぐ来て!!
1
典子ちゃん……!
2
CLOSED
3
29日の日曜日
よし、行くぞゴロー!!
CLOSED
ハ…ハイ!
4
何かあったんですか?
わからん!!とにかくかの有名な遊園地で待ってるってことだ!
5
よしっ、道はすいてるぞ!!
6
待ってろ典子ちゃん!
7

1

Noriko: 大変　なの、　すぐ　来て!!
Taihen　na no.　Sugu　kite!
trouble (explan.) immediately [please] come
"We've got a problem. Come right away!" (PL2)

- *taihen* refers to a "serious/terrible/troublesome situation." The feeling here is that she has some kind of an emergency.
- *kite* is the *-te* form of *kuru* ("come"), here being used as an abrupt request.

2

Q: 典子ちゃん!
Noriko-chan!
(name-dim.)
"Noriko!" (PL2-3)

- *-chan* is a diminutive version of *-san* ("Mr./Ms.") used with names (usually the given names) of close friends, children, and some animals.

3

Sound FX: カタン
Katan
(sound of "closed" sign hitting the glass as he puts it in the window)

4

Title: 29日　の　日曜日
Nijūkunichi　no　Nichiyōbi
29th day (=) Sunday
Sunday the 29th

Q: よし、　行く　ぞ、ゴロー!!
Yoshi,　iku　zo,　Gorō!
good/all right will go (emph.) (name)
"All right, let's go, Gorō!" (PL2)

Gorō: ハ...　ハイ!
Ha-　hai!
(stammer) yes/OK
"Y-yeah!" (PL3)

- *-nichi* is the suffix used to name most of the days of the month beyond the 10th (the exceptions are the 14th, 20th, and the 24th); it's also used when counting the same number of days, so *nijūkunichi* can mean either "the 29th" or "29 days." Since the day of the week is also given, we know it means the former here.
- *nichi* = "sun," and *-yōbi* refers to "days of the week," so *nichiyōbi* = "Sunday."
- *yoshi* is the old dictionary form of the adjective *ii/yoi* ("good/fine/OK"). Its use in modern Japanese is mostly as an interjection—often, as here, when beginning an action. See Basic Japanese No. 49.
- *zo* is a rough, masculine particle for emphasis.

5

Gorō: 何か　あった　んですか?
Nanika　atta　n desu ka?
something occurred (explan.-?)
"Did something happen?"
"Is something wrong?" (PL3)

Q: わからん!!　とにかく、　かの有名な
Wakaran!　Tonikaku,　kano yūmei na
not know at any rate well known
遊園地　で 待ってる って ことだ。
yūenchi　de matteru tte koto da.
amusement park at is waiting (quote) thing is
"I don't know. At any rate, she says she's waiting at that famous amusement park." (PL2)

- *atta* is the plain/abrupt past form of *aru*; it usually means "exist/be [in a place]" for inanimate things, but it can also be "occur/take place" when speaking of events (an event "exists" when it occurs/takes place). *N desu ka* asks for an explanation, so *Nanika atta n desu ka?* is literally "Is it that something occurred/happened?" The question is almost always asked when there are clear signs that something is not normal, so it usually means "Is something wrong?"
- *wakaran* is a contraction of *wakaranai* ("not know/understand"), negative of *wakaru* ("come to know/understand").
- *kano* is frequently used with *yūmei na* with the implication of "that famous ~ that everybody knows about."
- *de* marks the place where an action occurs.
- *matteru* is a contraction of *matte iru* ("is/are waiting"), from *matsu* ("wait").
- *tte* here is a colloquial equivalent of the quotative *to iu*.
- *koto* is literally "thing," but here it's being used more abstractly to mean "situation"; *~ tte koto da* (or *to iu koto da*) literally means "the situation can be/has been described as ~" → "he/she says that ~."

6

Q: よしっ、道　は　すいてる　ぞ!!
Yoshi!,　michi　wa　suiteru　zo!
good/OK roads as for are uncrowded (emph.)
"Good! Traffic is light!" (PL2)

Sound FX: ゴオオオ
Gō—
Roar (sound of car taking off)

- here *yoshi* is an interjection expressing satisfaction.
- *suiteru* is a contraction of *suite iru* ("is empty/uncrowded"), from the verb *suku* ("become empty/less crowded").

7

Q: 待ってろ、典子ちゃん!
Mattero,　Noriko-chan
be waiting (name-dim.)
"Wait right there, Noriko!" (PL2)

- *mattero* is a contraction of *matte iro*, the abrupt command form of *matte iru* ("is waiting"), from *matsu*.

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わあっ!!
キャキャッ
1
危ないなー、後ろも見ないでいきなり車線変更をしましたよ…
ああ。
ドクン
ドクン
2
ヒョオオオ
わあっ!!
3
なんだ?なにか変ですよ、今日は…
ハッ
4
4月29日、
こ…これは!
5
ゴールデンウィークの初日じゃないか!
6
と…いうことは…
ゴク…
7
サンデードライバーの大襲来だ――!!
8
ヒャンヒャンヒャンヒャンヒャン
わあ!!
9

1

FX: クイー
Kuiī–
Swoooop (effect of car cutting them off)

Gorō & Q: わあっ!
Wā!
(exclam.)
"Yow!"

Sound FX: ギャギャッ
Gya-gya!
(exclam.)
Yi-yikes!

2

Gorō: 危ない なー。 後ろ も 見ないで
Abunai nā. Ushiro mo minaide
dangerous (colloq.) behind even without looking
いきなり 車線 変更 を しました よ。
ikinari shasen henkō o shimashita yo.
suddenly lane change (obj.) did (emph.)
"That's really dangerous. Without even looking behind them, they suddenly changed lanes."
"Talk about reckless! They changed lanes without even looking." (PL3)

Q: ああ。
Ā.
"No kidding." (PL2)

Sound FX: ドックンドックン
Dokkun dokkun
Thump thump (effect of heart pounding)

- *minaide* is a negative *-te* form of *miru* ("look"). The negative *-te* form of a verb followed by another action implies the second action was done without doing the first.
- *shasen henkō* is a noun refering to a "lane change," and *shasen henkō o suru* is its verb form (*shimashita* is the PL3 past form of *suru*) → "change lanes."
- *ā* is an informal affirmation, either affirming that the speaker is listening or that he agrees.

3

Sound FX: ヒョオオオ
Hyōō
(effect of car cutting across road)

Gorō & Q: わあっ!!
Wā!
(exclam.)
"Yow!"

4

Gorō: なん だ? なにか 変 です よ、今日 は。
Nan da? Nanika hen desu yo, kyō wa.
what is something strange is (emph.) today as for
"What's going on? Something's weird today." (PL3)

Q: ハッ
Ha!
(catching his breath in sudden realization)

- *nan* is a contraction of *nani* ("what").
- Gorō's syntax is inverted; normal order would be *Kyō wa nanika hen desu yo*.

5

Q: 4月 29日
Shigatsu nijūkunichi
4th month 29th day
"April 29th."

Q: こ... これ は...
Ko, kore wa...
(stammer) this as for
"I-it's..."

- April 29th is the first in a series of closely spaced national holidays spanning from late April to early May. It originally celebrated Emperor Shōwa's birthday, but was renamed *Midori no Hi* ("Greenery Day") and retained as a national holiday even after his death in 1989. The national holiday celebrating the present emperor's birthday, *Tennō Tanjōbi*, is on December 23rd.

6

Q: ゴールデンウィークの 初日 じゃないか!
Gōruden Uiiku no shonichi ja nai ka!
golden week of first day is it not?
"the first day of Golden Week!" (PL2)

- *Gōruden Uiiku*, from the English "Golden Week," is a term coined in Japan to refer to the above-mentioned holiday period running from April into May. Workers can get a vacation of as many as 10 days by combining weekends, 3 national holidays, and May Day, which many companies give employees off. The other two national holidays besides *Midori no Hi* are *Kenpō Kinenbi* ("Constitution Memorial Day") on May 3rd, and *Kodomo no Hi* ("Children's Day") on May 5th.
- translating *ja nai ka* literally as "is it not?" makes it sound quite tentative, but the question is purely rhetorical, and is in fact a strong assertion.

7

Gorō: と いう こと は...
To iu koto wa...
(quote) say thing as for
"Which is to say..." (PL2)

Sound FX: ゴク
Goku
Gulp (effect of swallowing hard)

8

Q: サンデードライバー の 大襲来 だー!!
Sandē doraibā no dai-shūrai dā!
Sunday driver(s) of great attack is
"It's the attack of the Sunday drivers!" (PL2)

9

Sound FX: ヒャンヒャン ヒャンヒャン
Hyan hyan Hyan hyan
Arf arf! Arf arf! (dog yapping)

Q: わあ!!
Wā!
(exclam.)
"Yikes!"

- *wan wan* is the standard dog's bark in Japanese; *hyan hyan* here suggests a particularly shrill bark, of the kind typically heard from smaller dogs.

出たな、連休名物、犬の顔出し車！
ウチ置いてくりゃいいじゃねえか…
1
ハイ。
2
下はキケンだ、高速を使おう!!
ブォォォ
ブロロロ
3
よし フル加速！
ヴォォォ
4
キィ
5
わあー!!
ギャア
6
合流もできねーのかおめーは!!
ビービー
キィ
キィ
7
後ろの車もどんどん止まっちゃってる。
あはは、テトリス失敗したみたいだ。
くそったれ！
8
脱出！
キュキュ
9

1

Q: 出た　な、　連休　名物、
Deta　na,　renkyū　meibutsu,
appeared (colloq.) long holiday specialty
犬　の　顔出し車!
inu　no　kaodashi-guruma.
dog 's sticking-out-face car
"Here it is—that special holiday treat: cars with dogs sticking their heads out the window." (PL2)

Sound FX: ヒャンヒャンヒャン
Hyan hyan hyan
Arf arf arf! (yapping)

Q: (thinking) ウチ 置いてくりゃ いい じゃねえか。
Uchi　oite kurya　ii　ja nē ka.
home if leave behind is good/best is it not?
"Isn't it best to leave them at home?"
Why don't they just leave them at home?! (PL2)

- *ren-* means "consecutive," and *-kyū* means "holiday/day off," so *renkyū* refers to a "long holiday." Since Saturday has traditionally been a half-day of work in Japan (though this is changing), even two days off in a row qualifies, and Golden Week offers the ultimate in *renkyū*.
- *oite kurya ii* is a colloquial *oite kureba ii*, from *oite kuru* (lit., "leave and come" → "leave behind"). The *-ba ii* form (lit., "is good/best if ~") often implies that's what the person *should* do—especially when accompanied by an assertive *ja nē ka* (= *ja nai ka*; see above).

2

Gorō: ハイ。
Hai.　**"Here."** (PL3)

- *hai* is used like "here" when handing a person something.

3

Q: 下　は　キケン だ。高速　を使おう!!
Shita　wa　kiken　da. Kōsoku　o　tsukaō!
below as for dangerous is expressway (obj) let's use
"It's too dangerous down below. Let's take the toll road." (PL2)

Sound FX: ゴオオ
Gō
Roaaar (roar of cars speeding by)

Sound FX: ブロロロ
Burororo
Brubrubrum (low engine sound of car at slow speed or just starting up)

- *kōsoku* is short for *kōsoku dōro* (lit., "high-speed road"), the term for "expressway/limited access highway," all of which are toll roads in Japan
- *tsukaō* is the volitional form of *tsukau* ("use") → "take."

4

Sound FX: ゴオオオ
Gōō
Roaaar (cars speeding by)

Sound FX: カッチ カッチ
Katchi katchi
Click click (clicking of turn signal)

Q: よし、　フル　加速!
Yoshi,　furu　kasoku!
good/OK full acceleration
"OK! Full speed ahead!" (PL2)

5

Sound FX: キイ
Kii
Screech (squeal of brakes)

6

Q: わあー!!
Wā!　**"Yikes!"**

Gorō: ギャア
Gyā　**"Aack!"**

7

Q: 合流　もできねー のか、おめー は!!
Gōryū　mo　dekinē　no ka,　omē　wa?
merging even can't do (explan.-?) you as for
"Can't you even merge, you pinhead?!" (PL1-2)

Sound FX: カッチカノチ
Katchi katchi
Click click (turn signal)

Sound FX: ビー ビビー
Bii, bibii
Beep Be-beeeep (sound of horns)

Sound FX: キイ　キイ
Kii　Kii
Screech Screech (squeal of brakes)

- *dekinē* = *dekinai*, negative of *dekiru* ("can do").
- *omē* = *omae*, a rough, masculine word for "you." The vowel combinations *ai* and *ae* often change to *ē* in rough, masculine speech. The rough tone makes this "you" feel more like an epithet: "you pinhead!" Putting *omē wa* at the end is inverted syntax.

8

Sound FX: グングン
Gun gun
(effect of rapid/forceful progress—here of the cars stacking up behind them)

Q: 後ろ　の　車　も　どんどん
Ushiro　no　kuruma　mo　don-don
behind of cars also more & more
止まっちゃってる。
tomatchatteru.
have stopped
"The cars behind us have also stopped one after the other."
"The cars are really stacking up behind us, too." (PL2)

Q: くそったれ!
Kusottare!
(expletive)
"Crap!" (PL1)

Gorō: あはは、テトリス 失敗した みたい だ。
A ha ha,　Tetorisu shippai shita mitai　da.
(laugh) Tetris failed like is
"Ha ha ha, it's like a botched game of Tetris." (PL2)

- *don-don* is an adverb meaning "rapidly/more and more."
- *tomatchatteru* is a contraction of *tomatte shimatte iru*, from *tomaru* ("stop/come to a halt"). A form of *shimau* after the *-te* form of a verb implies the action is regrettable/undesirable; in the form *shimatte iru*, it's like "have/has regrettably/unfortunately ~."
- *shippai shita* is the plain/abrupt past form of *shippai suru* ("fail/botch/make a mistake").
- *mitai* (*da/desu*) after nouns, adjectives, and verbs implies "that's the way it seems/that's what it's like."

9

Q: 脱出!
Dasshutsu!
"Escape!" (PL2)

Sound FX: キュキュキュ
Kyu kyu kyu
(squeaks from turning wheels sharply and starting to accelerate)

1
フッ
2
ドオオオ
カ〜〜〜
3
合流した車めがけてあおってくんじゃないよ、いったいその行為にどういう意味があるってゆうんだ!?
九さん、前、前!!
4
ハッ、危ない!
キュー
5
どうしたんですか!?
見ろ!!
6
聞いたこともないナンバーに、初心者マーク、
おまけに「わ」ナンバー!!
7
ついでに連休ときた日にゃあんた、
ありゃ走るバクダンだー!!
恐ろしい…
8
うおおー
テールランプの白いテーピング、
いまだいるのか、こういう奴!?
9
こっちの車はつり革、ぶら下がってますよ…
ホタル球まで、つけてやがる!
10
子供が乗っています

1

Sound FX: ヌ～
Nu! (effect of slipping into traffic lane)

2

Sound FX: グオオオン
Guoooon
Vr-vroooom (effect of revving engine)

FX: カ～～
Kā– (effect of rising anger)

3

Q: 合流した　車　めがけて
Gōryū shita kuruma megakete
merged cars aiming at
あおってくんじゃないよ
aotte kun ja nai yo
rev-and-come do not emph.)
"Stop gunning your engine at merging cars!" (PL2)

Q: いったい その行為に どういう
Ittai sono kōi ni dō iu
(emph.) that action in what kind of
意味 が ある ってゆうんだ
imi ga aru tte yū n da!"
meaning (subj.) exist (quote) say (explan.)
"What meaning do you say could possibly exist in that action."
"What's the freakin' point?!" (PL2)

Gorō: たちの、 前、 前!
Kisō san, mae, mae!
(name hon.) front/ahead front ahead
"Q, watch out ahead, watch out ahead!" (PL2)

- *megakete* is the *te* form of *megakeru* ("aim at")
- *aotte kun* is a contraction of *aotte kuru no* from *aoru* ("fan [a fire]/rev [an engine]"). *Kuru* ("come") implies the action is being directed at the speaker. *Ja nai* can be used as a very forceful/abrupt negative command. "Don't"/"Stop"-ing!"

4

Q: ハッ、 危ない!
Ha!, abunai!
(interj.) is dangerous
(catching breath) **"Oh no!"** (PL2)

Sound FX: キュア
Kyua (effect of turning wheel sharply to avoid accident)

- *abunai* means "dangerous"; used as an exclamation it's like "oops!/oh no!/yikes!" When directed at another person it serves as "Watch out!"

5

Gorō: どう した んですか?!
Dō shita n desu ka?!
how what did (explan.) (?)
"What's the matter?!" (PL3)

Q: 見ろ!
Miro! **"Look!"** (PL2)

- *dō* is "how/what" and *shita* is the past form of *suru* ("do/make"), so *dō shita* can literally mean "what did [you/he] do?" But it's most commonly used as an idiomatic expression meaning "what's wrong?/what happened?"

6

Q: 聞いた こともない　ナンバー　に、
Kiita koto mo nai nanbā ni,
heard never have number/license plate and
初心者　マーク。
shoshinsha māku.
novice mark
"It's a license plate I've never heard of and a new-driver tag." (PL2)

6 *(continued)*

Q: おまけに 「わ」 ナンバー!!
Omake ni "wa" nanbā!
in addition *wa* number/plate
"And it's a wa-plate to boot!" (PL2)

- *kiita* is the past form of *kiku* ("hear") and *koto ga/wa/no nai* after a past verb means "have never ～"
- *nanbā*, from the English "number," is the term used for "license plate" in Japan. The unfamiliar plate (it's from the Nagoya area) betrays an out-of-town driver.
- *shoshinsha māku* refers to the tag in the rear window, which newly licensed drivers are required to display for one year. The leaf-shaped tag is green and yellow.
- plates that have the prefix わ (*wa*) before the number are used for rental cars, so it all adds up to a novice driver from out of town driving a rental car.

7

Q: ついでに 連休 と また 日 にゃ, あんた,
Tsuide ni renkyū to mata hi nya anta
at same time / holiday (plr.) same day on you
"On a day that turned out at the same time to be part of a long holiday, I tell you,"

Q: ありゃ、 走る ハクダン、 だ!!
arya, hashiru bakudan da!
as for that running bomb is
"that is a speeding time bomb!"
"Put that combination in holiday traffic, and it's a time bomb on wheels, I tell you!" (PL2)

Gorō: 恐ろしい。
Osoroshi. **"Scary."** (PL2)

8

Q: うおおー、 テールランプ の
Uō–, tēru ranpu no
(exclam.) taillights of
白い テーピング。
shiroi tēpingu.
white taping
"Yow! Taillights covered over with white tape!" (PL2)

Q: いまだ いる のか、 こういう 奴?!
Imada iru no ka, kō iu yatsu?!
still exist (explan.-?) this kind of guy/fellow
"Do guys like this still exist?" (PL2)

- for a time it was something of a fad among the *bōsōzoku* (teenage "speed tribes") to tape over their taillights the way stock car racers used to do. (See introduction.)

9

Gorō: こっちの 車 は つり革、
Kotchi no kuruma wa tsurikawa,
this side on car as for hanging strap
ぶらさがってますよ
burasagattemasu yo.
is dangling (emph.)
"The car over here has straps hanging down." (PL2)

Gorō: ホタル球 まで、 つけてやがる!
Hotarudama made tsukete-yagaru!
firefly's light even have attached (derog.)
"Sheesh! They've even got a *hotarudama*!" (PL1)

- *tsurikawa* refers to the straps with rings found in commuter trains for commuters to hang on to.
- *burasagatteimasu* is the PL3 form of *burasagatte iru* ("is dangling/hanging"), from *burasagaru* ("hang/dangle").
- *hotarudama* is the colorful flashing lights attached to the back of cars—an old fad among *bōsōzoku*. (See introduction.)

(continued on next page)

んだから
どうしたよ
——!!
1
九さん、
落ちついて…
ヒャン
ヒャン
ヒャン
ヒャン
わあー!!
2
うおお!!
キィ
3
カッ
チッ
4
どうした
んだ、
あいつは!!
地図
広げて
ます!
5
あー、
こんな
ばっかし
だー!!
6
九さん
前ー!!
ヒイイ!!
ゴオオオオ
7
キィ
8
ドドドド
9
あれ?
意味ないこと
やってんじゃ
ないよ!!
10

3 *(continued from previous page)*

- *tsukete yagaru* is a contraction of *tsukete* (the *-te* form of *tsukeru*, "stick/attach to") plus *yagaru iru* plus the derogatory verb suffix *-yagaru*) so it's simply a derogatory form of *tsukete iru* ("have stuck on/attached").

10

Sign: 子供　が　乗っています。
Kodomo ga notte imasu.
child/children (subj.) is/are riding
Child on Board

- *notte imasu* is the PL3 form of *notte iru* ("is/are riding") from *noru* ("get on/ride").

1

Q: んだから　どうした　よー"
N da kara dō shita yo"
because it's so whatchow did (emph.)
"So what if there is?!" (PL1-2)

Gorō: 九さん、　落ち着いて、
Kyū-san, ochitsuite
(name-hon.) calm down/relax
"Calm down, Q." (PL2)

- *(n) da kara dō shita* is commonly used in contentious situations like "So what." What difference does that make? Why should I care about that?"
- *ochitsuite* is the *te* form of *ochitsuku* ("calm down/relax"). He's using the *te* form here as a relatively gentle command.

2

Sound FX: ヒャンヒャン　ヒャンヒャン
Hyan hyan Hyan hyan
Arf arf! Arf arf! (yapping)

Q: わあー!!
Wā!
"Aack!"

3

Sound FX: キィ
Kii
Screech (effect of driver ahead hitting brakes and pulling over to shoulder)

Q: うおお!"
Uō!
"Yow!"

- cars in Japan drive on the left, so the shoulder is on that side of the road. Q's car has the steering wheel on the left, meaning it's an imported car. Note that all the other cars have the wheel on the right.

4

Sound FX: カッチカッチ
Katchi katchi
Click click (clicking of emergency flashers)

5

Q: どう　した　んだ、　あいつ　は"
Dō shita n da aitsu wa"
whatchow did (explan.) that guy as for
"What's with that guy?!" (PL2)

Gorō: 地図　広げてます'
Chizu hirogetemasu'
map is spreading/has spread
"He has spread out a map!"
"He's looking at a map!" (PL3)

- *dō shita n da* is the abrupt PL2 equivalent of *dō shita n desu ka'* seen above. Asking a question with *da* or *n da* is masculine and often sounds quite rough.
- *aitsu* is an informal word for "that guy/fellow." The syntax is inverted, normal order would be *Aitsu wa dō shita n da'*

(continued)

- *hirogetemasu* is a contraction of *hirogete imasu*, PL3 form of *hirogete iru*, from *hirogeru* ("spread out"). *O*, to mark *chizu* as the direct object, has been omitted.

6

Q: あー、　こんなん　ばっかし　だー!!
Ā, konna n bakkashi dā!
(interj.) this kind of one only is
"They're all the same!" (PL2)

Gorō: 九さん、　前ー!!
Kyū-san, maē!
(name-hon.) front/ahead
"Q, watch out ahead!" (PL2)

- *konna n* here is a contraction of *konna no*, "this kind of" (implying "bad/annoying driver"), plus *no* acting as the pronoun "one."
- *bakkashi* is a colloquial variation of *bakari* ("only"), so *konna no bakkashi da* is literally "are only this kind of ones" → "are all like this." *Bakari da* after a noun typically implies the objects in question are "all alike."

7

Sound FX: ヴォォォォォ
Guoooo
Vrrooooo (sound of van backing up)

Q: ヒィ!!
Hi!
"Yikes!" (PL2)

8

Sound FX: キッ
Ki! **Screech** (very brief squeal of brakes)

Sound FX: キイ
Kii
Screeech (longer squeal as Q hits his brakes hard)

9

Sound FX: ブロロロオ
Burororō
Brubrubrum (sound of van starting forward again)

10

Driver: あれ?
Are?
(interj.)
"Huh?" (PL2)

Q: 意味ない　こと　やってんじゃない　よ!!
Imi nai koto yatte n ja nai yo!
meaningless thing/action don't be doing (emph.)
"Don't be doing such meaningless things."
"Cripes! All that trouble for nothing!" (PL1-2)

- *are*, when spoken with rising intonation, is an interjection of surprise or bewilderment at something unexpected.
- *imi* = "meaning/significance," and *imi (ga/no) nai* = "is meaningless/without significance." This modifies *koto* ("thing," here referring to an action).
- *yatte n ja nai* is a contraction of *yatte iru no ja nai*, where *yatte iru* is from *yaru* (informal word for "do"), *no* is the explanatory *no*, and *ja nai* = "is not." This looks like it adds up to "it's not the case that [he/you] is/are doing ～," but here it's being used as a negative command: "don't do ～." Following a non-past verb with a sharp *n da* can make an abrupt command; following it with a sharp *n ja nai* can make an abrupt negative command. Of course, in this case it's not really a command but a ranting comment on what the other driver did.

九さん、この先工事中だ、右に寄って！
よし!!
1
カチ
カチ
こ
2
ピタ
ピタ
ピタ
ピタ
あ
4
3
入れてくれよー!!
サンデードライバーくーん！
ケチだなー。
5
よしゴロー、こういう時は小指を半分かくして、手を上げてみ！
6
どうしてですか？
いいから！
7
いいよ、もォ!!
ガッ
8
くそー、もォ日が落ちてきた、
ああ典子ちゃん！
9

1

Gorō: んさん、　この先　　工事中　だ。
Kyū-san, kono saki ni kōji-chū da.
(name-hon.) ahead of here construction-midst is
"Q, there's construction ahead." (PL2)

右　に　寄って!
Migi ni yotte!
right to merge
"Merge right!" (PL2)

Q: よし!!
Yoshi!
good/OK
"All right!" (PL2)

- *saki* often refers to an area up ahead on the same road or path; *kono saki* is literally "ahead of here"→ "ahead."
- the suffix *-chū* means "during/in the midst of," so *kōji-chū* = "in the midst of construction."
- *yotte* is the *-te* form of *yoru* ("edge/move to the side"), which in traffic often means "merge." He's using the *-te* form as a gentle command.

2

Sound FX: カチ　カチ
Kachi kachi
Click click (turning signal)

3

FX: ヌッ
Nu! (effect of car quickly closing gap with the car ahead)

- *nu!* is used for the effect of someone or something suddenly appearing before one's eyes—especially when appearing in such a way as to block one's path.

4

FX: ピタ ピタ ピタ
Pita pita pita
(effect of cars sticking closely together)

Q: あ。
A. **"Geez."** (PL2)

- *pita* (or *pita!*) describes something sticking or remaining very close to something else.

5

Q: 入れてくれ　　よー!!
Irete kure yō!
put/let in for me/us (emph.)
"Come on, let us in!" (PL2)

Q: サンデー　ドライバーくーん!
Sandē doraibā-kūn!
Sunday driver-(hon.)
"Mr. Sunday Driverrrr!" (PL2-3)

Gorō: ケチ　　だ　な〜。
Kechi da nā.
stingy/mean is (colloq.)
"They're so mean." (PL2)

- *irete* is the *-te* form of *ireru*, "put/take/let in." *Kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command: "[do it], please./[do it], will you?" Adding an elongated *yō* gives it a pleading tone.
- *-kun* is like *-san* ("Mr./Ms.") but is used mainly with male peers or by superiors when addressing or referring to their subordinates of either sex. It usually has a more familiar/casual feeling than *-san*—though, as in this example, that doesn't necessarily mean that the speaker actually knows the person he's addressing.
- *kechi* is a noun referring to "stinginess/meanness," and *kechi da* = "is stingy/mean."

6

Q: よし、ゴロー、こういう　時　は
Yoshi, Gorō, kō iu toki wa
OK (name) this kind of time as for
小指　　を　半分　かくして、
koyubi o hanbun kakushite,
little finger (obj.) half hide-and
手　を　上げてみ!
te o agete mi!
hand (obj.) try raising
"All right then, Gorō, this is when you try putting out your hand with your pinky finger half hidden!" (PL2)

- *kakushite* is the *-te* form of *kakusu* ("hide").
- *agete* is the *-te* form of *ageru* ("raise"), and *mi* here is short for *miro*, the abrupt command form of *miru* ("see/look at"). *Miru* after the *-te* form of a verb means "try [doing the action]," so *te o agete mi* = "try raising your hand" → "try waving/putting out your hand."
- little fingers that have been severed at the joint are associated with *yakuza*—Japan's organized crime groups.

7

Gorō: どうしてですか?
Dōshite desu ka?
why is it?
"Why?" (PL3)

Q: いい　　から!
Ii kara!
is good/OK because/so
"Never mind why!" (PL2)

- *dōshite* is a less formal *naze* ("why"); adding *desu ka* to either of these makes it more polite.
- *ii*, literally "good/fine/OK," is often used idiomatically to mean "that's OK" in the sense of "no/never mind." See Basic Japanese No. 12. *Ii kara* in response to "why?" is an idiomatic "Don't ask why/Never mind why/Just do it!"

8

FX: サッ
Sa!
(effect of quick, deft movement—here of sticking his hand out)

Q: いい　　よ、もぉ!!
Ii yo, mō!
is good/OK (emph.) already
"Forget it!" (PL2)

- *mō ii* is literally "already good/fine," meaning "that's enough." The syntax is often reversed as we see here.
- Gorō is holding his hand out in a way that reveals his finger isn't missing after all, which defeats the purpose.

9

Q: くそー、もぉ 日 が　落ちてきた。
Kusō, mō hi ga ochite kita.
(expletive) already sun (subj.) is falling/setting
"Cripes, the sun's setting already!" (PL1-2)

Q: ああ、　典子ちゃん!
Ā, Noriko-chan!
(interj.) (name-dim.)
"Ahh, Noriko!" (PL2-3)

- *ochite* is the *-te* form of *ochiru* ("fall/drop"), and *kita* is the plain/abrupt past form of *kuru* ("come"), so *ochite kita* is literally "came falling." With actions that take a certain length of time to complete, *-te kuru* implies the action has begun and/or is proceeding, so when speaking of the sun, *ochite kita* becomes "has started setting/is setting."

ギク…
夜…
なんですかー!?
1
来るぞ
来るぞ…
恐ろしいことが…?
2
カッ
3
4
来たー!!
ハイビーム!
まぶしいー!!
5
どうしてサンデードライバーはハイビームで走るんだー!?
そんなにうわー前が見えないのか目が悪いのか——!?
……
6
ハイビームで走ってて、前の車がみんなよけていくのを不思議だと感じないのか、キミたちは!?
7
うおお、今度は大渋滞だー!!
8
キッ
9

1

Q ぎゃ　　夜
Gyaa　　*yoru*
(exclam.)　night
"Gulp . . . it's night." (PL2)

Gorō [illegible]
Nan　　*desu ka?"*
what　　[illegible]
"What's that mean?" (PL3)

- *gyaa* is a word for the effect of stiffening in fright. It's usually used less explicitly, but here it appears he actually says the word. Something like an English speaker saying "gulp" to express anxiety instead of simply swallowing hard.
- *nan desu ka* simply asks "what," but here Gorō is reacting to Q's expression of fear, so it's more like "What's wrong?/What're you scared of?"

2

Q: 来る　　ぞ、　来る　　ぞ。
Kuru　　*zo,*　*kuru*　　*zo.*
will come (emph.) will come (emph.)
"They're coming. They're coming." (PL2)

Gorō: 恐ろしい　こと　が . . . ?
Osoroshii　*koto*　*ga . . . ?*
fearful　　thing　　(subj.)
"Something scary?" (PL2)

- *zo* is a rough, masculine particle for emphasis.

3

FX [illegible]
Ka
(effect of blinding light)

4

FX: パァ!
Pā!
(effect of bright light)

- *pa!* is the standard FX word for a light coming on, while *pā* represents a light continuing to shine.

5

Sound FX [illegible]
Kā
(blinding light)

Q [illegible]
Kita!　　*Hai biimu!*
came　　high beams
"They've come!/The high beams!"
"They're here!/The high beams!" (PL2)

Gorō [illegible]
Mabushi
[illegible]
"They're blinding."
"I can't see!" (PL2)

- *Kita!* and *kā* suggest a particularly intense light, as from the sun, vehicles (facing opposite the viewer), etc. The focus is more on how the light affects the viewer than on whether the light itself came on or continues to shine.
- *kita* is the plain, abrupt past form of *kuru* "come."
- *mabushi* literally describes the brightness of the object in question, but as an exclamation it's often like "I can't see!/I'm blinded!"

6

Q: どうして　サンデー　ドライバー　は
Dōshite　*sandē*　*doraibā*　*wa*
why　　Sunday　　driver(s)　as for
ハイビーム　で　走る　んだー?!
hai biimu　*de*　*hashiru*　*n dā?!*
high beams　with　drive　(explan.)
"Why do Sunday drivers drive with their high beams on?!" (PL2)

Q: そんなに　目　が　悪い　のか?!
Sonna ni　*me*　*ga*　*warui*　*no ka?!*
that much　eyes　's　are bad　(explan.-?)
"Are their eyes that bad?!" (PL2)

Q: うわー、　前　　が　見えない!
Uwā,　*mae*　*ga*　*mienai!*
(exclam.)　front/ahead　(subj.)　can't see
"Aaack, I can't see ahead!" (PL2)

- *de* indicates manner or means, so *hai biimu de* means "using high beams" → "with high beams on."
- *hashiru* is literally "run" but when applied to cars means "drive/move along/travel."

7

Q: ハイビーム　で　走ってて、
Hai biimu　*de*　*hashitete*
high beams　with　are driving　and
[illegible]
mae　*no*　*kuruma*　*ga*　*mamma*　*wakete iku*
ahead　that are　cars　subj.　all　move aside
[illegible]
no　*wakete*　*iku*　*no*　*ka*　*nan da*　*kimi*　*ga*　*hashiru*　*michi*
that　move aside　go　explan.　what　is　you　subj.　road
[illegible]
kimi　*ga*　*hashiru*　*michi*
you　subj.　road
"When you're driving along with your high beams on, don't you find it a little strange that all the cars in front of you get out of your way?" (PL2)

- *hashitete* is a contraction of *hashitte ite*, the *te* form of *hashiru* (*ru* is running/driving) + *iru* from *hashiru* "run/drive."
- *wakete* is the *te* form of *wakeru* "move aside/get out of the way." *Iku* (*ku*) goes after the *te* form of a verb to imply the action of the verb moves away from the subject (here the high beams/drivers).
- *no* is a nominalizer that makes the complete thought/sentence *mae no kuruma ga mamma wakete iku* "all the cars ahead move aside" act as a single noun and marks it as the object of *nan da* (*nan* + *da*) "is/are/it's so strange."
- *kimi* is the negative form of *kimu* (*ru*) "feel." The question is, however, much more natural-sounding than the question *hashiru/kimi* = "don't you feel it strange that . . ."
- *kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates. *Anata* makes words referring to people more polite.
- the *nan* at the very beginning would normally come at the beginning.

8

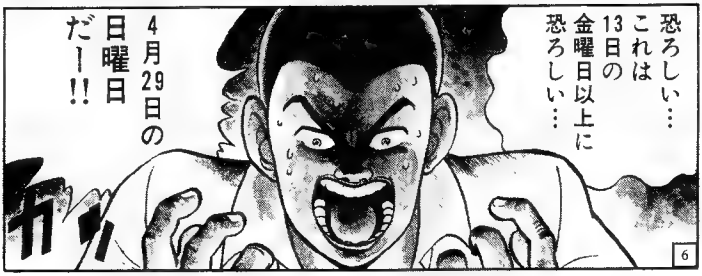
Q [illegible]　今度　　は　大渋滞　[illegible]
[illegible]　*kondo*　*wa*　*dai-jūtai*　*dā!*
(exclm.)　this time/now　as for　great traffic jam　is
"Arghh, now we've got a huge traffic jam!" (PL2)

- *kondo* is literally "this time/occasion," often meaning "now."

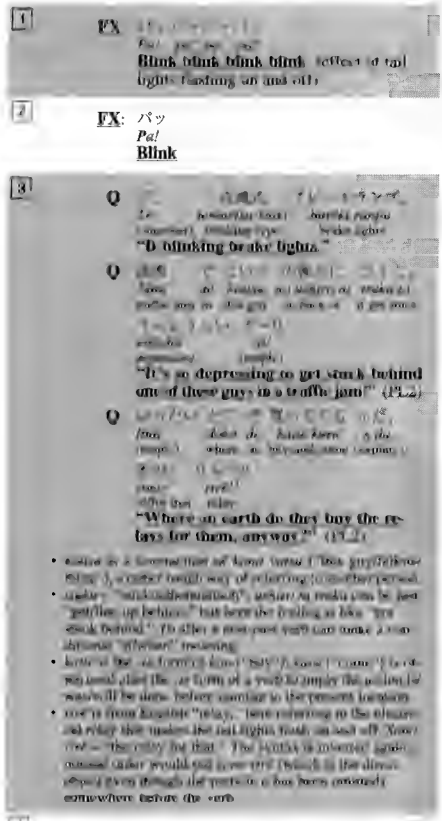
9

Sound FX [illegible]
Ki
Screech (sudden braking)

パーッパーッパーッ
1
パッ
2
…
点滅式
ブレーキ
ランプ…
渋滞でこいつの
後ろにつくと、
うっとうしい
ぞー!!
いったい
どこで
買ってくるんだ
3
カァ
くっ!!
4
ヒャン
ヒャン
ヒャン
ヒャン
ヒイ!!
5


恐ろしい…
これは
13日の
金曜日以上に
恐ろしい…
4月29日の
日曜日
だー!!
6

おそいじゃん、
典子ちゃんの
アッシー!
もう
バスで
帰ろうよ!
あのバカ、
後で
思いっきり
いじめて
やる!!
LAND
7


1
FX
Blink blink blink blink
2
FX: パッ
Pa!
Blink
3
Q
"D-blinking-brake lights."
Q
"It's so depressing to get stuck behind one of those guys in a traffic jam!" (PL2)
Q
"Where on earth do they buy the re-lays for them, anyway?" (PL2)
4
Sound FX: カアッ
Kā!
(blinding light)
Q: くっ!!
Ku!
"Urk!"
5
Sound FX
Arf arf. Arf arf. (↓ away)
Q
"Good grief!"
6
Q: 恐ろしい! これ は 13日 の
Osoroshii! Kore wa jūsannichi no
terrifying/scary this as for 13th day (=)
金曜日 以上に 恐ろしい。
kin'yōbi ijō ni osoroshii.
Friday more than is terrifying
"It's terrifying. It's worse than Friday the 13th." (PL2)
Q: 4月 29日 の 日曜日 だー!!
Shigatsu nijūkunichi no nichiyōbi dā!
4th month 29th day (=) Sunday is
"It's Sunday the 29th of April!" (PL2)
FX: カッ
Ka!
(effect of rage)
• no makes jūsannichi ("the 13th") into a modifier for kin'yōbi ("Friday"), linking them as essentially the same thing: "Friday that is the 13th." The same pattern is repeated with "Sunday the 29th."
• ～ ijō ni means "more than ～."
• the FX word ka! can be used for a blinding light, a fire flaring up, or for a person's anger "flaring."
7
Girl 1
"Your ride sure is late, Noriko." (PL2)
Girl 2
"Let's just take the bus." (PL2)
Noriko
"I hat jerk!" (PL2)
"I'm really going to give it to him later!" (PL2)

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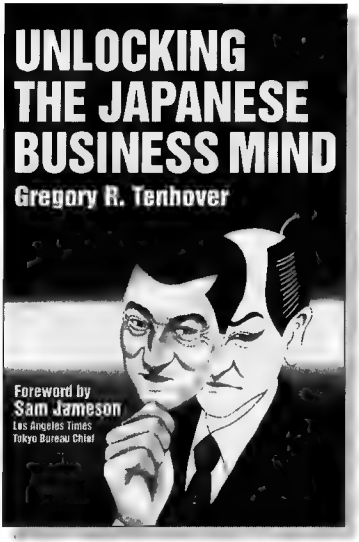

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オバタリアン
OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko

1 **Narration**: オバタリアン は 騒ぐ だけ 騒いで…
Obatarian wa sawagu dake sawaide…
obatarian as for make noise as much as make noise-and
Obatarians carry on for all they're worth, and . . .

Sound FX: ギャッキャッ ワイワイ ギャーギャー
Kyā! kyā! Wai wai Gyā gyā
(screaming, gabbing, shouting noises)

- *sawagu* = "make noise/make merry/be boisterous."
- *sawaide* is the *-te* form of *sawagu*; the *-te* form acts as a connector (like "and") to the next clause.
- *dake* here means "as much as," so *sawagu dake sawaide* means "make merry as much as [they] want/care to" → "carry on for all they're worth."

2 **Narration**: 船酔いする。
Funa-yoi suru.
become seasick
(then) they get seasick. (PL2)

Sound FX: うえ〜っ
Uē!
(retching sound)

- *funa-yoi* (literally, "boat-drunkenness") = "seasickness."

3 **Narration**: でも…
Demo . . .
But . . . (PL2)

Sound FX: ぐぐっ
Gugu!
(gurgling sound/stomach growling)

Tour Escort: ハッ
Ha!
(exclam.)
"Erk!" (PL2)

Jar label: 薬
Kusuri
Medicine

Note: 添乗員
Tenjōin
Tour escort

4 **Narration**: 食欲 は ある。
Shokuyoku wa aru.
appetite as for exist/have
. . . they have an appetite. (PL2)

Obatarians: おなか すいたー。
Onaka suitā!
stomach became empty
"We're hungry!" (PL2)

Sound FX: ぐぐーっ
Gugu!
(sound of stomach growling)

Note: ハラ の 虫
Hara no mushi
stomach of insect/bug
Stomach bug

- *suita* is the plain past of *suku* (空く, "become empty"). *Onaka ga suita* is a typical way of saying "I'm hungry."
- *hara no mushi*, from *hara no mushi ga naku* (lit., "bug in the belly cries" → "stomach growls") indicates hunger. It can also indicate vexation or another emotion.

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オバタリアン
OBATARIAN

1 **Title:** オバタリアンは どこででも 両替 を たのむ。
Obatarian wa doko de demo ryōgae o tanomu.
obatarians as for at anywhere changing money (obj.) request
Obatarians will ask for change anywhere.

Obatarian: ちょっと、両替 して。
Chotto, ryōgae shite.
(interj.) changing money [please] do
"Say, break this for me, will you?" (PL2)

Vendor: すみません。うち、 しない んです が。
Sumimasen, uchi, shinai n desu ga.
(apology) I/we/this business not do (explan.) but
"I'm sorry, we don't make change here." (PL3)

On bill: 千円
Sen-en.
¥1,000

- *doko demo* = "anywhere"; inserting the particle *de* (for place of action) makes it feel a little like "at just any old place."
- *ryōgae* is a noun referring to the breaking of larger denominations of money into smaller, or to "currency exchange," as from dollars to yen. *Ryōgae shite* is the *-te* form of the verb *ryōgae suru* ("make change/exchange money")—the *-te* form here being used as an abrupt request.
- *uchi* literally means "inside/within" but is used frequently to refer to one's own house/family, company/business, or other group. Here it refers to the woman's small sales stand.
- *shinai* here is short for *ryōgae shinai*, negative of *ryōgae suru*.
- *ga* literally means "but"; here it just softens the end of the sentence.

2 **Obat.:** なによーっ!! そこに 小銭 あるじゃないのーっ!!
Nani yō! Soko ni kozeni aru ja nai nō!
what (emph.) there at coins/small change have do you not?
"What do you mean?! You've got plenty of change right there!" (PL2)

Vendor: こ、 これ は おつり用 で…
Ko- kore wa otsuri-yō de…
(stammer) this as for for giving change is
"Th–this is for giving change for purchases." (PL3)

- *nani yo* (feminine) and *nan da yo* (masculine) can be used in a challenging tone to protest or express offense at what the other person has said or done.
- *kozeni* is a noun for "small change"—i.e., the coins used in making change—while *otsuri* is a noun for the "change" (including bills) that is returned when someone pays more than the exact amount for a purchase.
- *-yō* is a suffix meaning "for/for the purpose of."
- *de* here indicates a reason—why she can't use those coins to break Obatarian's ¥1,000 bill.

3 **Vendor:** あっ、 すぐ 近く の コンビニエンスストア で
A!, sugu chikaku no konbiniensu sutoa de
(interj.) immediately nearby that is convenience store at
やってくれます よ。
yatte kuremasu yo.
will do-(for you) (emph.)
"Oh! They'll do it at that convenience store right over there." (PL2)

Obat.: えっ?
E? **"Huh?"** (PL2)

- *chikaku* is a noun form of the adjective *chikai* ("close/nearby").
- *yatte* is the *-te* form of *yaru* (informal word for "do"), and *kuremasu* is the PL3 form of *kureru*, which after the *-te* form of a verb implies the action is/will be done for the benefit of the subject.

4 **Obat.:** じゃあ、 あとで あんた が 行ける わね。 ハイ。
Jā, ato de anta ga ikeru wa ne. Hai.
then/in that case later you (subj.) can go (fem. colloq.) here
"Then you can go later, right? Here." (PL2)

- *ikeru* is the potential ("can/be able to") form of *iku* ("go").
- *hai* is often used when holding something out for someone to take or look at, like "here."

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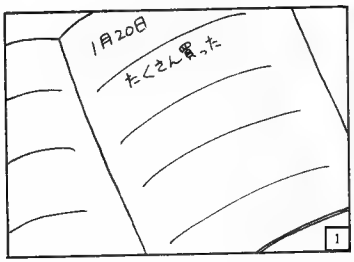
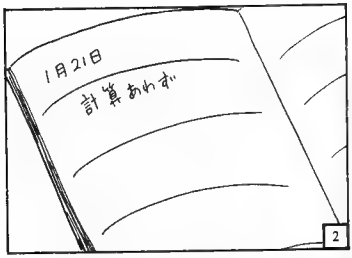
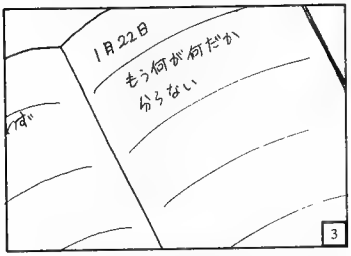
くりこさん
Kuriko-san

by 寺島 令子
Terashima Reiko







1 **In Notebook:** 1月 20日 たくさん 買った。
Ichigatsu hatsuka: Takusan katta.
January 20th lots bought
January 20: Bought a lot. (PL2)

- the counters for days of the month are irregular. The 1st is *tsuitachi*; the 2nd through the 10th, the 14th, 20th, and 24th get the counter suffix *-ka*, in several cases with special readings for the numbers (e.g., 2nd = *futsuka*, 8th = *yōka*, 20th = *hatsuka*); the rest get the counter suffix *-nichi*.
- *katta* is the plain/abrupt past form of *kau* ("buy/purchase").

2 **In Notebook:** 1月 21日 計算 あわず。
Ichigatsu nijūichinichi: Keisan awazu.
January 21st calculation not match/balance
January 21: Doesn't balance. (PL2)

- *awazu* is equivalent to *awanai*, the negative form of *au* ("match/fit/come out even"); *keisan (ga) awanai* means "the calculation does not give the expected/logical/necessary result" → "doesn't compute/balance."

3 **In Notebook:** 1月 22日
Ichigatsu nijūninichi:
January 22nd
もう 何 が 何 だ か 分らない。
Mō nani ga nan da ka wakaranai.
[not] anymore what (subj.) what is (?) can't grasp
January 22: Can't figure out what's what anymore. (PL2)

- *mō* (lit., "already") followed by a negative becomes "no longer ~/not ~ anymore."
- *nani ga nan da* is literally "what is what." A question word followed by ~ *ka wakaranai* makes an expression for "don't/can't understand what/who/how ~." *Wakaranai* is the negative form of *wakaru* ("come to understand" or "can know/understand").

4 **Mom-in-Law:** これ が 家計簿 か!?
Kore ga kakeibo ka?
this (subj.) family account book (?)
"These are your accounts?" (PL2)

Kuriko: あらすじ だけ でも と 思いまして。
Arasuji dake de mo to omoimashite.
rough outline/synopsis only even if (quote) think/thought
"I thought, 'Even if it's only a rough outline, [I should put something down]'."
"I thought I should at least give a rough summary." (PL2)

- *kakei* = "family/household finances," and *-bo* is a suffix meaning "ledger/register" → *kakeibo* = "family/household account book." The task of keeping up with the family's financial affairs is often taken very seriously by Japanese housewives, and these books are generally filled out in great detail.
- *arasuji* most typically refers to a rough "outline/synopsis/summary" of a thesis or story.
- *dake* = "just/only" and ~ *dake de mo* = "even if it is only ~" → "at least."
- *omoimashite* is the PL3 *-te* form of *omou* ("think"; *-te* forms have no tense of their own so the tense is determined by context). Here the *-te* form indicates she's stating a reason—i.e., why her account books are as observed. A *-te* form is often used to state the cause of or reason for what comes next in the sentence, but in this case the context is clear enough that she doesn't need to state what her explanation is about.

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くりこさん
Kuriko-san

by 寺島 令子
Terashima Reiko

1

Husband: 朝メシ まだ?
Asameshi mada?
morning rice/meal not yet
"**Is breakfast ready yet?**" (PL2)

Kuriko: もう すぐ。 あっ、見ちゃダメ よっ。
Mō sugu. A!, micha dame yo!
soon/almost immediately (interj.) mustn't look (emph.)
"**Almost. Oh, don't look!**" (PL2)

- *meshi* is an informal word for "(cooked) rice/meal," used more by men than women.
- depending on the tone of voice, *mada* by itself spoken as a question can be either "is it ready/time yet?" or "isn't it ready/time yet?"
- *mō sugu* = "soon/almost right away."
- *micha* is a contraction of *mite wa*, "if you look," and *dame* = "won't do/no good," so *micha dame* (literally, "it won't do if you look") makes a negative command: "you mustn't look/don't look."

2

Husband: 何 や、タマゴ に オレ の 顔 かいてる の?
Nan ya, tamago ni ore no kao kaiteru no?
what is egg on I/me 's face are drawing (explan.)
"**What's this? You're drawing my face on the egg?**" (PL2-K)

Kuriko: 見られちゃった。
Mirarechatta.
was seen-regret
"I've been seen/found out."
"**Caught in the act.**" (PL)

- *nan ya* is Kansai dialect for *nan da* ("what" + "is/are" → "what is it?").
- *ore* is a rough, masculine word for "I/me," and *no* makes it possessive, so *ore no* = "my/mine."
- *kaiteru* is a contraction of *kaite iru* ("is/are drawing"), from *kaku* ("draw"). The particle *o*, to mark *kao* as the direct object of *kaite iru*, has been omitted, as is often done in informal conversation. Asking a question with the explanatory *no* is also common in informal speech.
- *mirarechatta* is a contraction of *mirarete shimatta*, the *-te* form of *mirareru* ("be seen/observed," passive of *miru*, "see/look at") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb can imply the action is/was regrettable or undesirable.

3

Kuriko: やっ。
Ya!
"**Ha-yaa!**"

Sound FX: ガッ
Ga! (sound of cracking egg on side of pan)

- *ya* is a shout uttered to focus one's strength for a quick, powerful action such as a karate kick or the thrust of a sword. Her use of it for the mere cracking of an egg is humorous.

4

Sound FX: じゅ じゅ じゅ
Ju ju ju
Sizzle sizzle sizzle (sound of egg frying)

Kuriko: すぐ 目玉焼き できる から ね。
Sugu medama-yaki dekiru kara ne.
right away fried egg will be ready because (colloq.)
"**Your fried egg'll be ready in a minute.**" (PL2)

- *medama-yaki* is the Japanese word for a fried egg, sunny side up (fried eggs are almost never flipped over in Japan). The name could literally be translated as "eyeball fried" or "cooked eyeball-style." The particle *ga* to mark this as the subject of *dekiru* has been omitted.
- *dekiru* means "be finished/become ready" when referring to something that is in the process of being made or prepared.
- something like *chotto matte* ("wait a little") is implied after *kara* ("because") → "[wait a minute] because your fried egg will be ready soon."
- Kuriko's husband is offering a prayer to the departed spirit of his egg-self.

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Results

of the 1995 Mangajin Survey

Approaching our fifth anniversary, we were curious to see just who is reading *Mangajin*, what you like and dislike about us, and what you want in the future. So we compiled a survey, which was sent out with all the American copies of *Mangajin* No. 43. (Our readers in Japan will be polled separately at a later date.) We received 1,221 responses—about eight percent of the total US circulation. Respondents gave us valuable information including feedback on *Mangajin*'s progress, information on other aspects of their interest in Japan, and demographic details, allowing us to shape *Mangajin*'s content and focus.

Much of the demographic information we gleaned from you appeared in the Publisher's Note of *Mangajin* No. 49. In short, our average reader is male, between the ages of 30 and 50, and has a college degree. Following are some of your opinions about the content of the magazine. The numbers following each response indicate how many "votes" it received. Survey respondents were allowed to choose more than one in each category.

Existing Features of Mangajin

What features in *Mangajin* do you like most?

Basic Japanese	791
Feature Manga	752
Feature Story	727
4-frame Manga	701
Taste of Culture	576
Taiyaku	510

What features in *Mangajin* do you like least?

Political Cartoon	234
Classifieds	231
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Bloopers	102
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Future Developments

Would you be interested in any of the following as new regular features?

Japanese Cuisine	622
Japan-related Careers	591
Travel	539
Top Ten Lists	525
New Products	490
Other	263

What type of manga do you want to see in the future?

Contemporary fiction	606
Historical	516
Science Fiction	499
Business	316
Romance	290
Sports	128

Which products would you like *Mangajin* to develop?

Workbook of exercises to accompany magazine	662
Reference books on slang, sound effects, etc.	511
Introductory Japanese text using manga examples	487
Glossary of grammar notes from *Mangajin*	441
Back issues of *Mangajin* on CD-ROM	386

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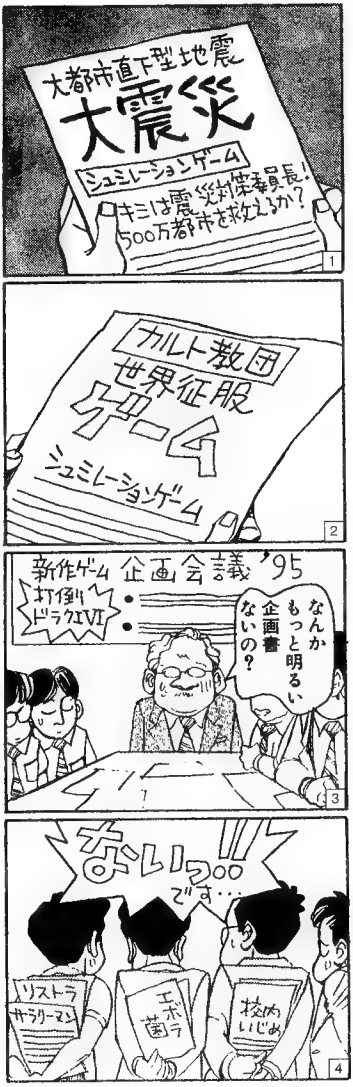
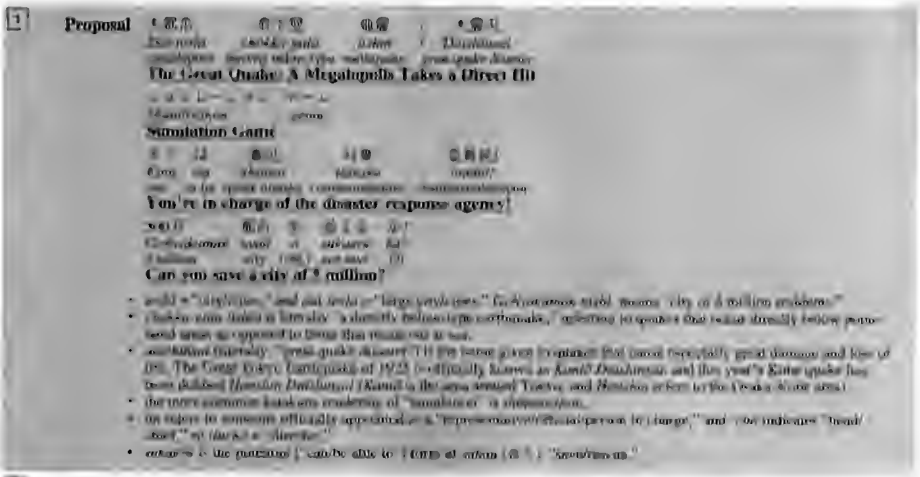




Proposal

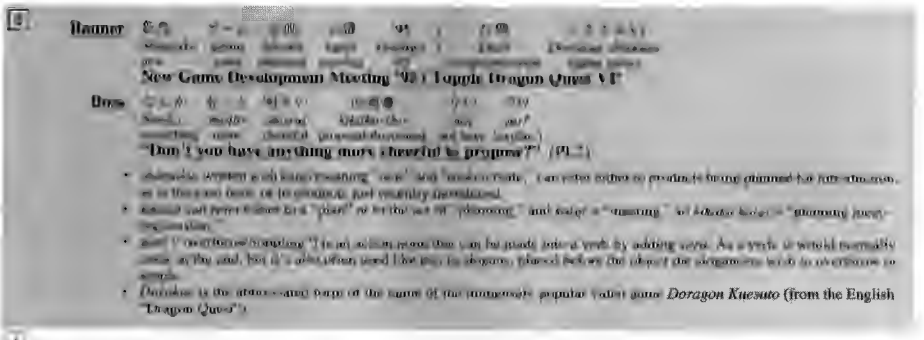
The Great Quake: A Megalopolis Takes a Direct Hit

Simulation Game

You're in charge of the disaster response agency!

Can you save a city of 2 million?

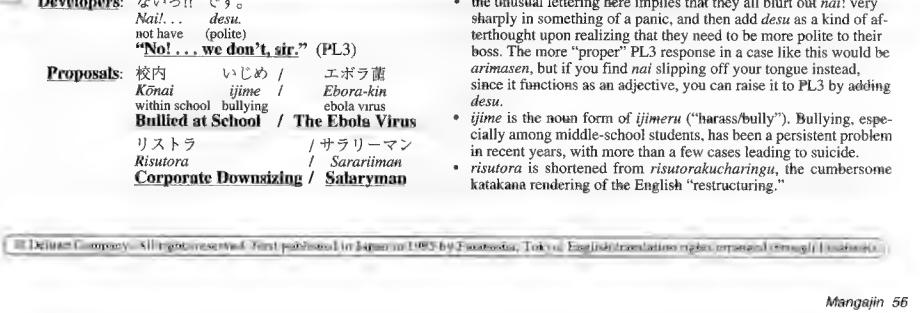
- *Toshi* is a "city/town," and *saiaku* a "large catastrophe." The Japanese might mean "city of 2 million residents."
- *Chokka* can have a literary, slightly archaic ring to it, according to some dictionaries, referring to quake that would literally bring down wood structures as opposed to those that would not do so.
- *Saidai* literally "great quake" is correct. The term comes from *saidai* (greatest) and *shindo* (seismic intensity). The Great Kanto Earthquake of 1923 (officially known as *Kanto Daishinsai*) and this year's Kobe quake have been dubbed *Hanshin Daishinsai* (*Hanshin* is the area around Tokyo and Yokohama as well as Kobe and Osaka).
- *Jyuman* is the more common kana rendering of "population" or "inhabitants."
- *Shireikan* refers to someone officially appointed as a "representative/chief/person in charge," and *-cho* indicates "head/chief" or "director."
- *Sukuu* is the pronoun [*sukuu*] (救う) as in *sukuu* (救う): "save/rescue."



Proposal カルト 教団 / 世界 征服 ゲーム
Karuto kyōdan / sekai seifuku gēmu
cult religious group / world conquest game
Cult Religion: World Conquest Game

シュミレーション ゲーム
Shumirēshon gēmu
Simulation Game

- *karuto* is a katakana rendering of the English word "cult."
- *kyōdan* literally means "religious group/organization," so it can be translated variously as "church/sect/cult/order/fraternity/sorority."
- the title of this game is a take-off on mounting evidence that the Aum Shinrikyō sect charged with the poison gas attack on the Tokyo subway system earlier this year was amassing an arsenal of weapons with possible revolutionary intent.



Banner

New Game Development Meeting "#2 / Dappin Dragon Quest VI"

Boss

"Don't you have anything more cheerful to propose?" (PL2)

- *Dappin* appears to be a katakana rendering of "dapper" and "dapper-looking." I am not sure either to ascribe to the boss the attempt to be stylish, or to be ironic, just recently introduced.
- *Kawaii* can have a sense of "cute" or be the act of "pleasing," and adopt a "meaning" of *kawaiso* = "pitiable/pathetic/poor-me situation."
- *Nai* ("no/not/non-existing") is an adjective that can be made into a verb by adding *-sou*. As a verb it would normally mean "to be/seem like it doesn't exist," but it's also often used like this to express "doesn't look like it's going to happen/doesn't look like it's going to work."
- *Dorakue* is the abbreviated form of the name of the immensely popular video game *Doragon Kuesuto* (from the English "Dragon Quest").

Developers: ないっ!! です。
Nai!. . . desu.
not have (polite)
"No! . . . we don't, sir." (PL3)

Proposals: 校内 いじめ / エボラ菌
Kōnai ijime / Ebora-kin
within school bullying / ebola virus
Bullied at School / The Ebola Virus

リストラ / サラリーマン
Risutora / Sararīman
Corporate Downsizing / Salaryman

- the unusual lettering here implies that they all blurt out *nai!* very sharply in something of a panic, and then add *desu* as a kind of afterthought upon realizing that they need to be more polite to their boss. The more "proper" PL3 response in a case like this would be *arimasen*, but if you find *nai* slipping off your tongue instead, since it functions as an adjective, you can raise it to PL3 by adding *desu*.
- *ijime* is the noun form of *ijimeru* ("harass/bully"). Bullying, especially among middle-school students, has been a persistent problem in recent years, with more than a few cases leading to suicide.
- *risutora* is shortened from *risutorakucharingu*, the cumbersome katakana rendering of the English "restructuring."

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Reader Comments

We compiled all the reader comments into one file, and the print-out of that file was twenty pages long! We have read every one, however, and appreciate your thoughtful replies. Following are some of your comments.

- I'd like to see more on the manga industry itself. I particularly enjoyed interviews with manga creators in Japanese, which improve Japanese skills in a more literary way and give insight into the manga creation process.
- Please reduce the number of ads and Japan-related articles and print a great deal more manga.
- *Mangajin* is a fun way to develop some language skills, but I've been finding the manga content too business-related and boring.
- Put the samurai back on the cover.
- Don't become a "computer magazine." Pop culture/manga is what attracted the readers I'm acquainted with.
- You print ads in color, so why limit the manga to black-and-white?
- How about a column of Japanese newsclips from papers and magazines? Picking top news items would help students of Japanese learn the current topic vocabulary.
- Do not use "Obatarian." It's so derogatory to middle-aged women, like many Japanese language teachers. It's humilating to me when high school students [make comments] about it.
- Is there any way you can mail the issues for subscriptions in a more protected package? I collect them but most are torn and thrashed when I get them in my mailbox.
- Mainly, I wish the mag were bigger—I wouldn't mind paying more for another 25 pages of feature manga. Also, I think you should aim your English articles at a slightly more sophisticated reader.
- I want to receive *Mangajin* more often, even if it is smaller.
- Please continue to concentrate on manga, no matter what else is added. We can't get that from any other source.
- Less soap-opera stuff like "Naniwa Kin'yudo" and that awful "Ningen Kōsaten." Here's my annual hopeless plea: get rid of English-language comics like "Calvin and Hobbes."
- I would like to see more pen pals.
- You should allow no personal ads at all (paid or not).
- Please review *anime.*
- I'd like to see an article or monthly list or something (anything) on Japanese companies that are willing to sponsor foreigners for working visas.
- The English features are too wimpy and shallow. Don't be so even-handed and equivocal. Take a stand!
- I am often intrigued by sample panels from various manga that are used in Basic Japanese and sometimes wish they would become features
- I'd like to see more female characters in manga.
- The explanation blocks could dispense with the most basic level: "*Hayaku* is the adverbial form of *hayai.*"
- It might be helpful to explain why certain cartoons are funny/interesting. For example, the "OL Shinkaron" *giri-choco* cartoons—they didn't seem to make a point.
- Please keep the historical manga at a minimum (0) unless of course they use modern language.
- More sci-fi and romance. Let's see some more sex and violence; its absence limits you.
- A computer-based program that could load monthly modules with exercises to study based on the manga and feature story would be an invaluable tool for language learning.
- I wish the translations provided some indication as to where to put the proper accents.
- What about having translations of modern short stories next to the original Japanese, in the same kind of format as the Taiyaku column?
- Readers can find *taiyaku* [format] in the *Nihongo Journal* and the *Hiragana Times* as well as in many textbooks and readers. Don't waste space by including *taiyaku* in *Mangajin.*
- I would like to see some manga or illustrated stories where the language is less colloquial/slangy—for instance, an illustrated story of Osamu Dazai or Soseki Natsume—to help learn the standard language or literary language. ❖

Selections from

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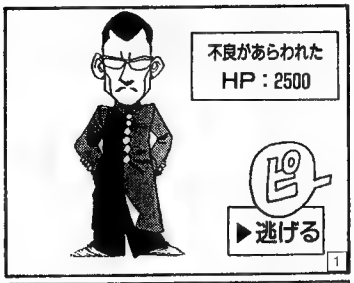

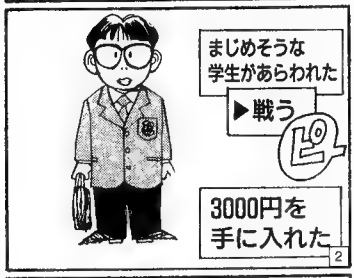

1

Narration: 不良　が　あらわれた。
Furyō ga arawareta.
hoodlum (subj.) appeared
A delinquent appears. (PL2)

Sound FX: ピ
Pi
Beep

Selection: 逃げる
Nigeru
Run away

- *furyō* is written with kanji meaning "not" and "good"; it can simply mean "bad/inferior," but it's also the Japanese word for "juvenile delinquent/hoodlum."
- *arawareta* is the plain/abrupt past form of *arawareru* ("appear/show up").

2

Narration: まじめそうな　学生　が あらわれた。
Majimesō na gakusei ga arawareta.
earnest-looking student (subj.) appeared
An earnest-looking student appears. (PL2)

Selection: 戦う
Tatakau
Fight

Sound FX: ピ
Pi
Beep

Result: 3000円　を　手　に　入れた。
Sanzen-en o te ni ireta.
¥3,000 (obj.) hands into put in
You gain ¥3,000. (PL2)

- *majime* means "serious/earnest," and the ending *-sō (da/desu)* for an adjective or descriptive noun implies "sounds/looks like it is." The ending becomes *-sō na* when modifying another noun, as in this case: *majimesō na gakusei* = "an earnest-looking student."
- *te ni ireta* is the past form of *te ni ireru* ("obtain/acquire"; literally "put/take into [one's] hand"). *O* marks *sanzen-en* as the direct object of this verb.

3

Narration: 女子高生　が　あらわれた。
Joshikōsei ga arawareta.
girl h.s. student (subj.) appeared
A high school girl appears. (PL2)

Girl: こぉ　みえても　中学　デビュー
Kō miete mo chūgaku debyū
this way even if look like mid. school debut
の　元　ヤンキー　よ。
no moto Yankii yo.
(=) former Yankee (emph.)
"I may not look like it, but I used to be a Yankee, and I made my 'debut' when I was in junior high." (PL2)

Selection: ナンパする
Nanpa suru
Hit on her

Result 1: まわり　を　囲まれてしまった。
Mawari o kakomarete shimatta.
surroundings (obj.) was encircled-(regret)
You get surrounded. (PL2)

Result 2: 10000円　とられた。
Ichiman-en torareta.
¥10,000 was taken
You lose ¥10,000. (PL2)

3 (continued)

- *joshikōsei* is short for *joshi kōkōsei*, "female" + "high school student."
- こぉ is a non-standard spelling of こう (*kō*, "this way/like this"), and *miete mo* is a conditional ("even if") form of *mieru* ("can be seen/appear/look like"); *kō miete mo* (literally, "even if I look/appear to you like this") is an idiomatic expression for "I may not look like it, but ~/you'd never guess just from looking at me, but ~," typically followed by a proud statement about one's accomplishments/capabilities/status, etc.
- *chūgaku* is short for *chūgakkō* (literally, "middle school," which in Japan always means grades 7 through 9).
- *debyū* is a katakana rendering of "debut," here meaning sexual debut.
- *yankii* (from "Yankee") are rebellious youths who distinguish themselves in a variety of ways, including peculiar dress and dyed hair, and who have something of a "bad girl/bad boy" image.
- *nanpa suru* is a slang expression for "hit on" or "try to pick up." See Basic Japanese No. 37.
- *kakomarete* is the *-te* form of *kakomareru* ("be surrounded"), passive of *kakomu* ("surround"); *shimatta* implies the action was undesirable/regrettable.
- *torareta* is the past form of *torareru* ("have [something] taken away"), the passive form of *toru* ("take") → "was relieved of/lost."

4

Sign: 企画　会議
Kikaku kaigi
planning meeting
Planning session

Boss: これ　が　新しい　教育　ソフト なのかね?
Kore ga atarashii kyōiku sofuto na no ka ne?
this (subj.) new education software (explan.-?)
"*This* is the new educational software?" (PL2)

Devlp'r: まあ、　教育　も　ゲーム　感覚　で
Mā, kyōiku mo gēmu kankaku de
(interj.) education too/also game feel/touch with
って　ヤツ　です　か。
tte yatsu desu ka.
(quote) thing/case is (?)
"Well, is it what would be termed 'education with a game-like feeling'?"
"Well, perhaps we could call it 'edutainment.'" (PL2)

- *sofuto* is short for *sofuto uea*, the katakana rendering of "software."
- *na no* shows he is seeking an explanation. Explanatory *no* becomes *na no* when it follows a noun.
- asking questions with *ka ne* is mostly reserved for superiors speaking to subordinates. Using only the abrupt *ka* would sound quite rough, so *ne* softens the question.
- *mā* is a soft/gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see."
- *kankaku* = "feeling/touch/sensibility."
- *tte* is a colloquial quotative form, here equivalent to *to iu* ("that is called/termed").
- *yatsu* is an informal/slang word for "fellow/guy," but it's used idiomatically to refer to "thing(s)/situation(s)/case(s)" → ~ *tte yatsu* = "a case that would be termed ~."

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HIROMI, a long tall lady.

この女に賭ける

Kono Hito ni Kakero
— Bet on this Woman —

Part 4

作・週良貨　Story • **Shū Ryōka**
画・夢野一子　Art • **Yumeno Kazuko**

Thirty-year-old Harashima Hiromi represents a new type of woman in the Japanese business world: the strong-willed, career-oriented professional. Until recently, women in large Japanese companies were either OLs doing mundane clerical work or low-level managers. For the most part, they were expected to quit after a few years to marry and raise a family rather than pursue career-track promotions.

Branch Manager

In events preceding this episode, Harashima is transferred from the head office of the Yotsuba Bank to a failing branch office. The move is highly unusual, as her new position as a commercial services representative—essentially a door-to-door "salesperson" for the bank—would normally have been offered only to a man.

Although she is expected to be actively pursuing new accounts, Harashima spends a rather casual first month at the Taitō branch. Most of the time she can be found walking around the neighborhood getting a feel for the local community.

Section Chief

Harashima's coworkers are stunned when she unabashedly states at a meeting that she doesn't have any new contacts, and then goes on to openly contradict Mr. Katō, the leader in landing new accounts. But her arguments are reasonable, if somewhat arrogant, and she gets the section chief's ear. Before long, she accepts a major challenge: to land the account for Shinwa Enterprises, which Katō has been pursuing unsuccessfully for two years. She is so confident that she declares she'll walk around the building on her hands if she fails. Hearing of her cocky attitude, the branch manager gives her only two months to complete this seemingly impossible task.

Katō

The humiliated Katō is made to give Harashima his personal notes on Shinwa. When she coolly responds, "I'll look them over later," he storms out of her office in a fury. All eyes are now on Harashima as she prepares to meet for the first time alone with Mr. Kawahara, the man in charge of accounting for Shinwa Enterprises.

Harashima Hiromi

About the format: Part 4 continues our experimental presentation of the manga in a romaji-free format. We welcome your comments on this and other *Mangajin*-related issues. Write *Mangajin* at P.O. Box 7119, Marietta, GA 30065; e-mail us at mjin-ed@mindspring.com / CompuServe74230,2555; or fax us at 770-590-0890.

Preview Page

Here are some of the key vocabulary and grammar constructions found in the following story. We suggest previewing this section before you begin, to prepare yourself for words, kanji, and patterns that are new to you. Many of these items do not appear again in the notes.

VOCABULARY

page 60

訪問する	*hōmon suru*	visit/call upon
いじめる	*ijimeru*	tease/give a hard time

page 61

だけ	*dake*	only/alone
鼻高々だ	*hana takadaka da*	have a proud/triumphant air
日頃から	*higoro kara*	for some time past
金利	*kinri*	interest (rate)
少々	*shōshō*	a little/slightly
たまに	*tama ni*	sometimes/on occasion
～と違って	*～ to chigatte*	unlike ～
うち	*uchi*	this company/us

page 62

あきらめる	*akirameru*	give up/stop trying
あくまでも	*akumademo*	strictly/solely/fundamentally
長男	*chōnan*	eldest son

page 62 (continued)

補佐	*hosa*	aide
全権	*zenken*	complete control

page 63

無理矢理	*muriyari*	forcibly/willy-nilly
姓	*sei*	surname
東大	*Tōdai*	Tokyo University
優秀な	*yūshū na*	excellent/superior/fine

page 64

本店	*honten*	main store/office
メリット	*meritto*	merits/benefits
頭取	*tōdori*	bank president
約束する	*yakusoku suru*	promise (*v.*)

GRAMMAR

お+ V-stem +する	*o-* + V-stem + *suru*	PL4 humble verb
～ことになる	*～ koto ni naru*	is decided/arranged that ～
～んじゃないかと思う	*～ n ja nai ka to omou*	[I/we] wonder if it isn't ～/think it's perhaps ～
～こともある	*～ koto mo aru*	sometimes occurs
V + 方がいい	V + *hō ga ii*	should [do the action]
Past V + ばかり	Past V + *bakari*	just now/just recently [did the action]

KANA QUICK REFERENCE

When a small circle is added to the upper right corner of the H-syllables, the first letter changes to a P-sound (e.g. は *→* ぱ *= ha → pa).*

When the "voicing mark" (two lines that look like a double-quote mark) is added to the same position on K-, S-, and T-syllables, the following sound changes occur: K → G, S → Z, and T → D (e.g. こ *→* ご *= ko → go).*

The irregular consonants in shi, chi, *and* tsu *make their voiced equivalents irregular as well:* し *→* じ *= shi → ji,* ち *→* ぢ *= chi → ji, and* つ *→* づ *= tsu → zu.*

Hiragana

あ	A	か	KA	さ	SA	た	TA	な	NA	は	HA	ま	MA	や	YA	ら	RA	わ	WA	ん	N
い	I	き	KI	し	SHI	ち	CHI	に	NI	ひ	HI	み	MI			り	RI				
う	U	く	KU	す	SU	つ	TSU	ぬ	NU	ふ	FU	む	MU	ゆ	YU	る	RU				
え	E	け	KE	せ	SE	て	TE	ね	NE	へ	HE	め	ME			れ	RE				
お	O	こ	KO	そ	SO	と	TO	の	NO	ほ	HO	も	MO	よ	YO	ろ	RO	を	O		

Katakana

ア	A	カ	KA	サ	SA	タ	TA	ナ	NA	ハ	HA	マ	MA	ヤ	YA	ラ	RA	ワ	WA	ン	N
イ	I	キ	KI	シ	SHI	チ	CHI	ニ	NI	ヒ	HI	ミ	MI			リ	RI				
ウ	U	ク	KU	ス	SU	ツ	TSU	ヌ	NU	フ	FU	ム	MU	ユ	YU	ル	RU				
エ	E	ケ	KE	セ	SE	テ	TE	ネ	NE	ヘ	HE	メ	ME			レ	RE				
オ	O	コ	KO	ソ	SO	ト	TO	ノ	NO	ホ	HO	モ	MO	ヨ	YO	ロ	RO	ヲ	O		

Combinations

きゃ	KYA	しゃ	SHA	ちゃ	CHA	にゃ	NYA	ひゃ	HYA	みゃ	MYA	りゃ	RYA
きゅ	KYU	しゅ	SHU	ちゅ	CHU	にゅ	NYU	ひゅ	HYU	みゅ	MYU	りゅ	RYU
きょ	KYO	しょ	SHO	ちょ	CHO	にょ	NYO	ひょ	HYO	みょ	MYO	りょ	RYO
キャ	KYA	シャ	SHA	チャ	CHA	ニャ	NYA	ヒャ	HYA	ミャ	MYA	リャ	RYA
キュ	KYU	シュ	SHU	チュ	CHU	ニュ	NYU	ヒュ	HYU	ミュ	MYU	リュ	RYU
キョ	KYO	ショ	SHO	チョ	CHO	ニョ	NYO	ヒョ	HYO	ミョ	MYO	リョ	RYO

1 **Kawahara:**

また来ましたね。

"You've come again, have you?" (PL3)

今日はあまりおかまいもできませんよ。

"I'm afraid I can't give you much time today." (PL4)

- また = "again."
- 来ました is the PL3 past form of 来る ("come").
- ね is like a tag question that assumes an affirmative answer: "isn't it so?/right?" → "have you?"
- あまり followed by a negative later in the sentence means "not very."
- おかまいもできません is a polite phrase that hosts use to apologize for their inadequate hospitality. It's a PL4 humble form of the verb かまう, which means "be attentive to/look after" → おかまいする (PL4 humble) → おかまいできる ("can attend to/look after") → おかまいできません ("cannot attend to/look after"). も adds emphasis.
- よ is often used to emphasize information the speaker thinks the listener particularly needs to know. Here it gives Kawahara's statement the feeling of a disclaimer or warning.

2 **Harashima:**

今度から私が訪問することになりました。よろしくお願いいたします。

"It has been arranged that I am the one who will visit you from now on. I humbly request your favorable consideration."

"I'm looking forward to working with you. I'll be the one calling on you from now on." (PL4)

Kawahara:

私があんまりいじめたから加東さんはサジを投げましたかな。

"I wonder if Mr. Katō quit in despair because I gave him such a hard time." (PL3)

- 今度 = "this time/now," and から = "from," so 今度から = "from now on/henceforth."
- specifying 私が gives the feeling of *"I'll* be the one who visits [instead of Mr. Katō]; if she had omitted 私が, the feeling would be simply "I'll be visiting."
- ことになりました is the PL3 past form of ことになる (lit., "it becomes the situation that"), an idiomatic expression for "it is decided/arranged that."
- よろしくお願いいたします means roughly "I humbly request your favorable consideration/treatment" (いたします is a PL4 humble equivalent of する, "do/make"). It is used when requesting favors/cooperation as well as in first-time introductions. It can be shortened to よろしくお願いします or even just よろしく.
- あんまり is a colloquial あまり, which modifies affirmative verbs and adjectives to mean "so much/too much/excessively."
- サジを投げました is the PL3 past form of サジを投げる (lit., "throw the spoon"), an idiomatic expression for "give up in despair/abandon hope."

3 **Harashima:**

こちらはずっと丸菱銀行がメインだそうですね。

"I understand Marubishi has been your main bank for many years." (PL3)

- こちら means "this side/direction/place," here referring to the company she is visiting: "this company/your company" → "you."
- when not speaking of a specific period of time, ずっと means "for a long time/all along" → "for many years."
- メイン is a katakana rendering of the English "main"; メインだ = "is the main/principal [bank]."
- ～そうです following either だ (the PL2 form of です, "is/are") or the plain forms of adjectives and verbs implies that the speaker has heard about the fact, event, or condition from someone else.

1 **Kawahara:**
社長が固いんですわ。
"The president won't budge." (PL3)
二股をかけるような不義理なことはしたくないと言いましてね。
"He said he doesn't want to do anything so faithless as to play a double game."
"He says he doesn't want to do anything to betray their trust, such as sharing our business with a second bank." (PL3)

- 固い (lit., "hard") can mean "stubborn/rigid/unmoving" in a negative sense, but here it has a more positive sense through association with the expression 義理堅い ("have a strong sense of obligation/duty/gratitude"), from the word 義理, which refers to a debt of gratitude and the feelings of obligation or duty that go with it.
- わ with falling intonation at the end of a sentence is used by both sexes for light emphasis. With rising intonation it is distinctly feminine.
- 二股をかける is an expression implying one is "sitting on the fence/trying to have it both ways/playing a double game." Here it implies playing two banks off each other.
- 不義理 can range in meaning from "ingratitude" to "dishonesty/betrayal."

2 **Harashima:**
ずっと一行取引なんですか。
"Is it single-bank dealings all along?"
"So you've always dealt with only one bank?" (PL3)

Kawahara:
オイルショックでうちが苦しかった時、救ってくれたのは丸菱だけでしたからね。
"When we were hurting from the oil crisis, Marubishi was the only bank willing to help us out." (PL3)
今じゃキブアンドテイクの関係ですよ。
"Today, our relationship is one of mutual give and take." (PL3)

- 行 here is an abbreviation of 銀行, so 一行 = "one bank." 取引 refers to "business dealings."
- 苦しかった is the plain/abrupt past form of 苦しい, an adjective ranging in meaning from "painful/distressing" to "arduous/tough" to "straitened/needy." 時 ("time") makes it "when we were hurting."
- 救ってくれた = "rescued/saved us," from 救う ("rescue/save"). の is a nominalizer that makes what comes before it act as a single noun, and は makes that noun the topic of the sentence.
- 今じゃ is a contraction of 今では, which means "now" in the sense of "now as opposed to before."

3 **Kawahara:**
よつばさんと違って、丸菱さんは支店長はじめ副頭取まで足を運んで下さいますんでね。
"Unlike you folks at Yotsuba, at Marubishi the branch manager and even the vice president call on us, you know." (PL3)
社長も日頃から鼻高々です。
"Our president has long taken special pride in that." (PL3)

- さん can be used as a polite suffix for names of groups as well as individuals.
- 足を運んで is the *-te* form of 足を運ぶ (lit., "carry one's feet/steps"), an idiom for "go/come to" or "pay a call on." 下さいます is a more polite くれる, which after a *-te* form implies the action is done for the benefit of the speaker or subject.

4 **Kawahara:**
たまに金利が少々高いんじゃないかと思うこともありますがね。
"Though I do sometimes wonder if their interest rates aren't a tad high." (PL3)

- ～んじゃないかと思う is literally "[I/we] think, is it not ～?" → "[I/we] wonder if it isn't ～."
- ～こともあります is the PL3 form of ～こともある, which literally means "[the described] situation also exists/occurs" → "sometimes occurs."

1 Kawahara:

ま…取引はあきらめた方がいいですな。

"Well . . . it'd be better if you gave up on doing business with us."

"Anyway . . . you might as well forget about doing business with us." (PL3)

加東さんにもずっとそう言ってきたんだ。

"I've been saying the same thing to Mr. Katō all along." (PL2)

社長の目の黒いうちはだめですよ。

"It's no use as long as the president's eyes are black."

"It won't happen as long as the president is living." (PL3)

- ま or まあ is a "warm-up" or pause word that adapts to its context: "I mean/you know/really/anyway."
- 言って is the *-te* form of 言う ("say"), and きた is the past form of くる ("come"), here implying the action has proceeded or been repeated from the past up to the present.
- ～うちは after a non-past adjective means "during the time [that state/condition continues]" → "so long as ～"

2 Harashima:

副社長はどんな方ですか?

"What sort of person is the vice president?" (PL3)

- 方 is a word for "person" (more polite than 人). どんな方 = "what kind of person."

3 Kawahara:

ああ…社長の長男です。

"Ahh . . . he's the president's eldest son." (PL3)

- ああ is an informal "yes"; here it is mostly just an acknowledgement of the question.

4 Harashima:

どういったセクションを担当されているんでしょう?

"Which section is he in charge of?" (PL4)

Kawahara:

社長が全権を握っていますので、あくまでその補佐というか…まあ…そんなところです。

"The president holds complete control, so the vice president is basically his aide, you could say . . . or . . . well . . . I suppose that's the way to put it." (PL3)

- どういった = どのような (literally, "what kind of"); here it's essentially a less direct, and so more polite, way of saying どの ("which").
- 担当されている is a PL4 honorific form of 担当している, from 担当する ("handle/be in charge of").
- でしょう? (or でしょうか) makes a conjectural question, but using a conjectural form often just adds a touch of politeness; it sounds a little less direct, and so more polite, than ですか ("is it?")
- 握っています is the PL3 form of 握っている ("have a hold on"), from 握る ("grasp/clasp").
- ～というか implies the speaker isn't entirely satisfied with the word or phrase he has chosen and is trying to find another.
- そんなところです is an expression for "that's roughly the situation/that's about the size of it/that's about right," here implying "that's about as good a way to put it as any."

5 Harashima:

常務も社長のご子息とうかがいましたが…

"I've been told that the managing director is also the president's son." (PL4)

- 常務 is short for 常務取締役 ("managing director" or "general manager").
- ご子息 is a very polite word for "son"; ご is an honorific prefix.
- うかがいました is the polite past form of the PL4 humble verb うかがう, meaning "hear/be told."
- が = "but," essentially implying "but is it true?" By leaving this unsaid, it "softens" the ending and adds to the feeling of politeness.

1 **Kawahara:**

なに

"What?" (PL2)

2 **Harashima:**

東大を卒業されて三友商事にお勤めだったのを無理矢理引き抜かれたとか。

"I heard something about his working for Mitsutomo Corporation after graduating from Tokyo University, and then his father forcibly hiring him away." (PL4)

- 卒業されて is a PL4 honorific *-te* form of the verb 卒業する ("graduate"): here the *-te* form indicates a chronological sequence.
- お is an honorific prefix, and 勤め is the noun form of 勤める, which means "work for/at" or "be employed by"; お勤め is a polite term for referring to another person's employment. お勤めだった here works essentially like a PL4 honorific verb for "was/were working."
- の is a nominalizer that makes the preceding complete thought/sentence act as a single noun, and を marks it as the object of the rest of the sentence.
- 引き抜かれた is the passive past form of 引き抜く, which literally means "extract," but is used idiomatically for "hire away [from another company]."
- とか is a quotative form that implies some imprecision in the quote → "said/heard/thought something like ～."

3 **Kawahara:**

姓が違うので知っている人は少ないんだが、いわゆる内縁の…というやつです。

"Very few people know about it because they have different surnames, but [he was the product of] what you would call a common-law marriage." (PL3)

- いわゆる = "what is called/so-called."
- 内縁 = "common-law/unregistered marriage."
- というやつです literally means "is a thing called."

4 **Kawahara:**

ハッ

(catching his breath—here from the sudden realization that he has been too open)

5 **Kawahara:**

あんた…!! どこでそれを?

"Now just a minute! Where did you hear about that?" (PL2)

- when あんた (a less formal あなた, "you") is spoken sharply like this it typically has a disapproving/rebuking tone; it can sometimes be translated "hey you!," but here it is more like "Hold it!/Wait a minute!/Now look here!"

6 **Harashima:**

優秀なご子息がふたりもいらして社長もさぞ心強く思っておられることでしょうね。

6 *(continued)*

"The president must find it very reassuring to have two such fine sons." (PL4)

- も after a number implies that the number is large for the given context, so here it feels a little like "not just one but two [fine sons]."
- いらして is a *-te* form of いらっしゃる, a PL4 honorific equivalent of いる ("exist/have").
- さぞ works together with a conjectural form later in the sentence to mean "surely/certainly/must."
- 心強く is the adverb form of 心強い, literally "heart-strong"; when the subject is a person, it means "feel reassured/secure."
- 思っておられる is a PL4 form of 思っている ("think/feel"), from 思う ("think/feel"). Though both forms of this verb can be translated as "think" or "feel," 思う refers to having a thought or feeling at a particular point in time, while 思っている refers to a continuing view/impression/feeling.
- こと = "thing," but here has the more abstract meaning of "situation," and でしょう makes a conjecture, so ことでしょう = "it is surely the situation that ～" → "The president must ～."

1 **Kawahara:**

あなたは本店から来たばかりだそうですな。世の中、そうそう理屈通りにはいかんのですよ。

"I hear you have just come from the main branch. The world does not go that much according to theory, you know."

"I understand you've just transferred here from the main office. In this world, things don't always go the way you think they should, you know." (PL3)

- 来た is the plain/abrupt past form of 来る ("come") and ばかり after a past verb implies the action occurred just now/recently.
- そうそう = "that much/that often."
- 理屈 means "theory/reason/logic," and 通り as a suffix means "in accordance with."
- いかん is a contraction of いかない, negative of いく ("go"). 理屈通りにはいかない = "does not go according to theory/logic" → "does not go the way you think it should."

2 **Harashima:**

当行とおつきあいいただければ丸菱とは違ったメリットを必ずお約束できると思います。社長に会わせていただけませんでしょうか?

"If you would be willing to do business with us, I feel quite certain we could offer benefits you are not getting from Marubishi. I wonder if I might be given a chance to meet with the president?" (PL4)

- 当 is used in compounds to mean "the one in question," and 行 once again stands for 銀行 ("bank"), so in this case 当行 refers to Harashima's bank → "we/us."
- つきあい refers to a "relationship/association" of some kind—here of doing business. いただければ is a conditional form of いただける ("can/be able to receive [a gift/favor]"), so おつきあいいただければ means "if we could receive the favor of doing business with you."
- 会わせて is the *-te* form of 会わせる ("let/allow to meet"), and いただけませんでしょうか is a very polite request—literally, "couldn't I perhaps receive the favor of [being permitted to meet]?"

3 **Kawahara:**

今日はこれで引き取ってもらおう。

"As far as today is concerned, I must ask you to leave."

"I must ask you to leave now." (PL2)

Sound FX:

ガタッ (sound of chair as he stands up)

- 引き取って is the *-te* form of 引き取る ("withdraw/leave"), and もらおう is the volitional ("I shall") form of もらう, which after the *-te* form of a verb implies having someone else do the action: "I shall have you leave" → "I must ask you to leave."

4 **Kawahara:**

頭取でも来れば話は別だがね!

"If your president were to come, that'd be a different story!" (PL2)

- 来れば is a conditional "if" form of 来る ("come").
- 話は別だ is literally "the story is different" → "that'd be a different story."

5 **Harashima:**

はい、検討させていただきます。

"Indeed, sir. I will look into it." (PL4)

- 検討 = "investigation/study/consideration," and させていただきます is a very polite way of saying する ("will do/make"), so 検討させていただきます means "I will investigate/look into the matter."

To be continued . . .

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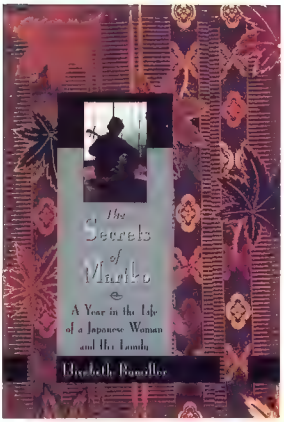
The Secrets of Mariko:

A Year in the Life of a Japanese Woman and Her Family

Elisabeth Bumiller
Times Books, 1995

by Terra Brockman



It could be argued that the kind of knowledge women acquire during their lives, in Japan as in the rest of the world, is more important and more nearly correct than the knowledge gained by men. Women's knowledge, by and large, is not based on theoretical propositions, but is practical knowledge derived from social interaction with families, children, and neighbors. Such knowledge makes women aware of their essential role in maintaining life, family, and community—the bases of a nation.

It is perhaps for reasons such as these that Elisabeth Bumiller decided to write a book about Japan that uses as its core and central framework an examination of a year in the life of one average Japanese woman, Mariko. Every week for over a year Bumiller interviewed Mariko, a stout 40-something woman married for 18 years to a hard-drinking, unfulfilled salaryman. She is a part-time water-meter reader, a full-time mother of three children, and caretaker for her husband, children, and two elderly parents. All seven family members live under the same roof but live very separate lives. By the end of Bumiller's book we get to know them all—Mariko, her depressed husband, Takeshi, her 16-year-old son, Shunsuke, 15-year-old daughter, Chiaki, 9-year-old son, Ken-chan, and her elderly parents, Saburō and Ito.

Bumiller brings a translator along to all of her interviews with Mariko, but the book still has some awkward translations of words and phrases. One of the most irritating things is Bumiller's placing of the honorific *o* before words that seldom if ever take it (*kotatsu*, for example), while leaving it off of words that are seldom if ever spoken without it (*o-hanami* and *o-bon*, for example). This is one of the dangers of being a non-Japanese speaker living in Japan for only a short time. The other danger is that you tend to view the Japanese as somewhat alien—and indeed, the reader feels this at various times during the book.

Bumiller sees her book as different from all other Japan books we have seen in the last decade or so. She divides these into two categories: those that make an argument and then marshal facts to support a thesis on how outsiders should think about Japan, and those in which the author focuses on his or her (generally his) own adventures in Japan. The best representative of the former is perhaps Karel van Wolferen's *Enigma of Japanese Power*; examples of the latter might include Jay MacInerny's *Ransom* and Brad Leithauser's *Equal Distance*. Bumiller says she is doing something quite different in writing "a book about the Japanese as individuals—a book about a few Japanese rather than 'the Japanese.'"

This is a bit of a false distinction. If you've read van Wolferen, Jared Taylor (*Shadows of the Rising Sun*), or any other book on Japan, you will not find much new or different in *The Secrets of Mariko*. True, Bumiller has focused on individuals, but the individuals are merely an entry point, a way into those perennial favorite topics of Japan writers: the family, the salaryman, the educational system, the political system, the health care system, the *yakuza*.

The book is worth reading, however. Bumiller is a keen observer of detail and a lucid prose writer; she gives us a full portrait of Mariko and in the process reveals many other things about daily life in Japan and about the bigger picture of Japan as a nation and a culture.

Bumiller begins with the family itself. She explains, "It always made particular sense to me to explore Japanese society through the experience of one family. More than most countries, Japan likes to think of itself as one large family, united by some kind of unique, inscrutable Japaneseness." But of course the Japanese are not one big, happy family. The question of whether a family is happy or not is not even much of a question in Japan. While statistics show that nearly all Japanese are part of a stable two-parent household, one does not need to scratch the surface very hard to discover that the family generally includes an overworked, hard drinking father who is gone from 7 AM until midnight, leaving his wife

• stout = ずんぐりした *zunguri shita* • unfulfilled = 満たされない *mitasarenai* • alien = 異質の *ishitsu no* • marshal = （事実・議論などを）まとめる／並べたてる *(jijitsu, giron nado o) matomeru/narabetateru* • perennial = 変わらぬ *kawaranu* • lucid = 分かりやすい *wakariyasui* • inscrutable = 不可解な *fukakai na*

to head the de facto single-parent household.

Mariko and her husband had few romantic illusions before or after their marriage. Mariko recalls that in high school Takeshi (the man who would become her husband) was "so weak that he really brought out my maternal instincts." So when she was 24 and Takeshi proposed marriage, she accepted. Takeshi explains, "I'd known her since junior high and I didn't have to pose with her. I could talk to her very casually, as a friend rather than as a woman."

Men in general and Takeshi in particular are objects of repeated casual yet brutal dismissals from Mariko and the other women in the book. For example, when Bumiller asks a female university lecturer, Suzuki Namiko, how she deals with a husband she sees only on weekends, she replies: "After we got married, I felt lonely for a few years, but after ten years, I feel my life is much easier without him. When we stop expecting things from our husbands, we become liberated."

One might think it would be more liberating simply to not marry, or to be divorced. When Bumiller asks Mariko if she made a mistake in marrying Takeshi, she bursts out "Yes!" before the question is even translated for her. And yet she cannot countenance the idea of divorce. She is a practical woman and knows what marriage is for—children, security, and settling into a proper niche in society. Mariko says, "I'm more interested in being a mother than a wife. A husband is just the person who brings the money home." By the end of her year of interviews, Bumiller concludes, "Motherhood brought a powerful sense of purpose to Mariko's life, and conferred on her a degree of status unfamiliar to most mothers in the US. . . . By middle-class American standards she was trapped. By her standards she may have been trapped, but she was trapped in a cozy, comfortable place that had other rewards—order, cleanliness, predictability, civility, and safety."

A second large topic for Bumiller is Japan's educational system, to which she gains access via Mariko's children. Her conclusions are biting: "Certainly no Americans I know would want their children educated in the restrictive and mind-numbing atmosphere that I observed in Japanese secondary schools. . . . Even the best Japanese high school education is still an exercise in memorization, standardization, and correctness."

Bumiller discovers that the making of a malleable society—docile salarymen, office ladies, and housewives—begins early. In her investigation of the *juku*, or cram school, phenomenon, Bumiller goes to a cram school for four- and five-year-olds who will be taking exams to enter exclusive kindergartens. The kindergarten *juku* teacher admits she has heard of some children getting bald spots and nervous tics because of cram school at the age of five. But she hastens to add that such things do not occur at her school. Bumiller watches as her students perform tasks such as stringing beads in the order of color that the teacher directs and knotting rubber bands in a correct order. When Bumiller asks the teacher if such tasks determine real intelligence, the teacher answers brightly, "The schools are not concerned with intelligence. They're concerned with how the children can concentrate on the teacher's instructions."

Such an admission is startling in its guilelessness—and yet, who would know better than a *juku* teacher what Japanese schools are concerned with? The *juku* are big business in Japan. The latest estimate is that 4.4 million schoolchildren are enrolled in some 60,000 cram schools. Although Mariko does not like the *juku* system, she does not see a way she can avoid it and still do the best for her children.

Bumiller touches upon many other aspects of Japan in this book: its health care system, its religions, its humor. *The Secrets of Mariko* seems to be a natural outgrowth of Bumiller's 1990 book, *May You Be the Mother of a Hundred Sons: A Journey among the Women of India*. There she explored India and its myriad problems and contradictions through interviews with women about their life experiences. The message that emerges from both books is similar: people in different cultures around the world are all different, yet, in the important, basic ways, we are all the same.

Given Bumiller's awareness of this simple truth, I was surprised at how surprised she was to learn of Mariko's only real "secret." During one of the very last interviews, Bumiller and Mariko are looking at old high school yearbooks. Suddenly, Mariko points to one boy and says, "I loved him but he loved somebody else." Then she pauses. "I also loved someone after I got married." A shocked Bumiller asks, "Why are you telling me this now?" Mariko replies, "You never asked."

Much earlier in the book Bumiller had given us information from surveys showing that most Japanese men and women do not regard sexual fidelity as crucial to a good marriage, and that one in six Japanese wives has had extramarital sex. The figure for wives born after 1945 is one in four. Mariko had told Bumiller then that she and her husband had sex once a month. "It's based on my cycle, like an animal. It has nothing to do with love."

So why was Bumiller so surprised? She explains: "Never had it occurred to me that Mariko, my typical Japanese housewife, would have been so daring, so irresponsible, so enterprising, really, as to have an affair. She seemed far too grounded in her family for that." But Bumiller finally comes to the obvious conclusion: "As I thought about Mariko on the way home I realized I had started out trying to learn what it is like to be a Japanese housewife and ended up seeing how kindred people really are, and how every life, no matter how plain its surface, is a symphony of roiling emotion underneath. People fall in love, marriages fail or run into rough patches, loved ones get sick and die, babies arrive like little gifts to make it all more bearable." ❖

Terra Brockman *is a freelance writer based in New York.*

• de facto = 事実上の *jijitsujō no* • maternal instinct = 母性本能 *bosei honnō* • dismissal = 軽蔑的な扱い／見下げて背を向けること *keibetsu-teki na atsukai/misagete se o mukeru koto* • confer = 与える／授ける *ataeru/sazukeru* • malleable = 適応性のある *tekiō-sei no aru* • docile = 従順な *jūjun na* • startling = 驚くべき *odorokubeki* • guilelessness = 率直さ／純粋さ *sotchoku-sa/junsui-sa* • kindred = 似ている／同様の *nite iru/dōyō no* • roiling = 渦巻く／かき乱れる *uzumaku/kakimidareru*

on the bookshelf

Educating Hearts and Minds: Reflections on Japanese Preschool and Elementary Education, *by Catherine C. Lewis. Cambridge: Cambridge University Press, 1995. 249 pages, $16.95 (paperback)*
The author studied interactions among teachers, students, and parents in dozens of Japanese classrooms, learning how Japanese schooling emphasizes community-building—and that teachers use more American ideas in the classroom than most Americans may realize.

The Awakened Self: Encounters with Zen, *by Lucien Stryk. New York: Kodansha International, 1995. 354 pages, $15 (paperback)*
A look at how Zen can be used by ordinary people in their daily lives. This newly expanded edition of Stryk's 1981 book includes the author's essays on Zen in modern society, poetry, and the arts; interviews with various practitioners of Zen; and conversations with the author.

A Guide to Exporting to Japan, *edited by Carol Simons. Tokyo: The American Chamber of Commerce in Japan, 1995. 129 pages, $16 (paperback)*
Provides nuts-and-bolts information on shipping, customs clearance, local regulations, air freight, direct marketing, how to work with a local partner, and how to introduce products to the Japanese market. Based on contributions by members of the American Chamber of Commerce in Japan, this resource includes samples of documentation, a directory of relevant addresses, and the US Foreign and Commercial Service's list of 36 "Best Prospects" for exporters to Japan. *(Distributed in the US by Charles E. Tuttle Co., Boston.)*

Slow Fuse, *by Togawa Masako; translated by Simon Prentis. New York: Random House, 1995. 192 pages, $21 (hardcover)*
A tale of intrigue and murder set in contemporary Japan. When one of his patients tells Dr. Uemura that he's committed a murder, the doctor begins his own investigation—and quickly discovers that the victim is very much alive. This revelation opens a door into a labyrinth of secrets and sexual decadence, suspicious liaisons, and darkly masked identities. Even a confession doesn't slow Dr. Uemura's rush toward his final, chilling discovery. Togawa is one of Japan's most popular novelists.

On the Move in Japan: Useful Phrases & Common Sense for the Traveler, *by Scott Rutherford. Boston: Charles E. Tuttle Co., 1995. 160 pages, $7.95 (paperback)*
A compact phrase book with entries written in English, romaji, and kanji/kana. Useful to the tourist and short-term homestayer as well, containing several pages of conversation starters ("Do you like your work?" "Do you have a religion?") as well as phrases a Japanese person might use to question the visitor ("Why did you come to Japan?").

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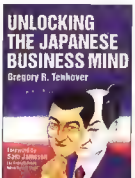

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Using multimedia to tackle kanji

by Douglas Horn

Kanji are the often complex ideographic characters that make up the bulk of written Japanese. A vocabulary of two thousand is considered necessary to be "literate" in Japanese, and in Japan they are learned mostly by rote.

The two multimedia programs reviewed here take a different approach to kanji learning. Rather than forcing students to write each character endlessly, these programs take advantage of computer multimedia and newer teaching methods to facilitate quick memorization. While Kantaro and Kanji Moments both use multimedia and cover roughly the same number of characters, each teaches kanji writing and recognition in a unique way.

Learning "to walk" with Kantaro

Kantaro

Kantaro Volume 1 relies heavily on mnemonics to help students learn and remember kanji characters. A mnemonic is any system or device used to improve memory, such as the famous "Thirty days hath September . . ." Kantaro's mnemonics are taken into the visual realm with the help of multimedia animation.

In short, a visual mnemonic is associated with each kanji character. The character meaning "sun" is paired with a picture of the sun; the character meaning "walk" is paired with a picture of a person walking; and so on. Kantaro helps students remember the link by morphing the picture into the character. Students can play these mini morphin' kanji movies over and over again until the link is embedded in their memories. And while it takes a stretch of the imagination to see the link between some kanji and their pictures, the majority work quite well.

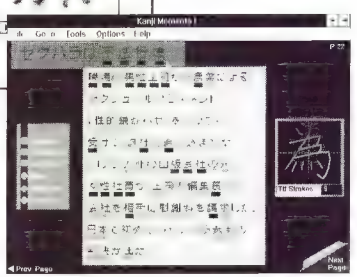
In addition, Kantaro animates each stroke of the kanji being drawn rather than presenting them whole, which helps students remember not only stroke order, but also the starting point of each pen stroke. These animations draw the character at the right speed for students to follow as they write it themselves.

Kantaro also provides examples of words in which the kanji characters appear; when students click on these words, the program "says" them, allowing students to learn the proper pronunciation and to gain an ear for spoken Japanese.

Kantaro Volume 1 covers 200 kanji through ten lessons of twenty characters each. The program begins with the most basic characters, assuming no previous exposure to kanji or even Japanese. This makes Kantaro a good supplement to any language-learning program, computer-based or not.

At the beginning of each lesson, Kantaro presents a number of scenes composed of several pictures, each of which represents a kanji character. Selecting a picture allows the student to see information related to that particular kanji.

When students feel confident that they understand the characters presented in a lesson, they can move on to other games and drills, such as the Match drill, in which they must link kanji characters with their meanings and mnemonics. Other drills test students' ability to read the kanji characters alone and in sentences. While these drills are effective, noticeably missing is one that asks students to recognize kanji from their sound alone.



A Kanji Moment on a hot topic

Kantaro installs easily and includes a very thorough manual. The program runs slowly on anything less than a Pentium, but this is not a serious concern. More troublesome are some small program peculiarities. One such quirk is the need for users to log in. This is understandable, especially in an educational setting, where several students might share the program on a school computer; but Kantaro provides no way for users to add new names, other than exiting the program and editing a program file with a text editor. This is less than user-friendly.

Overall, however, Kantaro is a useful program for teaching kanji. Australia's Maquarie University, one of the original

developers of Kantaro, found that they could teach students 200 kanji in ten weeks by using the program, as opposed to only 115 with traditional methods. Arguably, any multimedia system could accelerate learning compared to traditional methods. But Kantaro does offer several useful and innovative features not available in other programs, and it is fair to assume that these help students learn even faster.

Kanji Moments

Kanji Moments Volume 1 is developed by BayWare, Inc., the company that created Power Japanese. The two programs are very closely related. Like Power Japanese, Kanji Moments could really be called a multimedia slide show. The graphics are attractive, and there are numerous buttons for students to press for information about various kanji characters.

Rather than present a new character by itself, Kanji Moments introduces it in one of five short articles. Through these articles (with titles ranging from "Why You're Always One Year Older in Japan" to "Sexual Harassment in Japan"), the program has students reading new characters in a real sentence from the very start. This is a productive way to teach, but it can also be a frustrating way to learn. Fortunately, Kanji Moments provides clues to meaning, pronunciation, and parts of speech throughout.

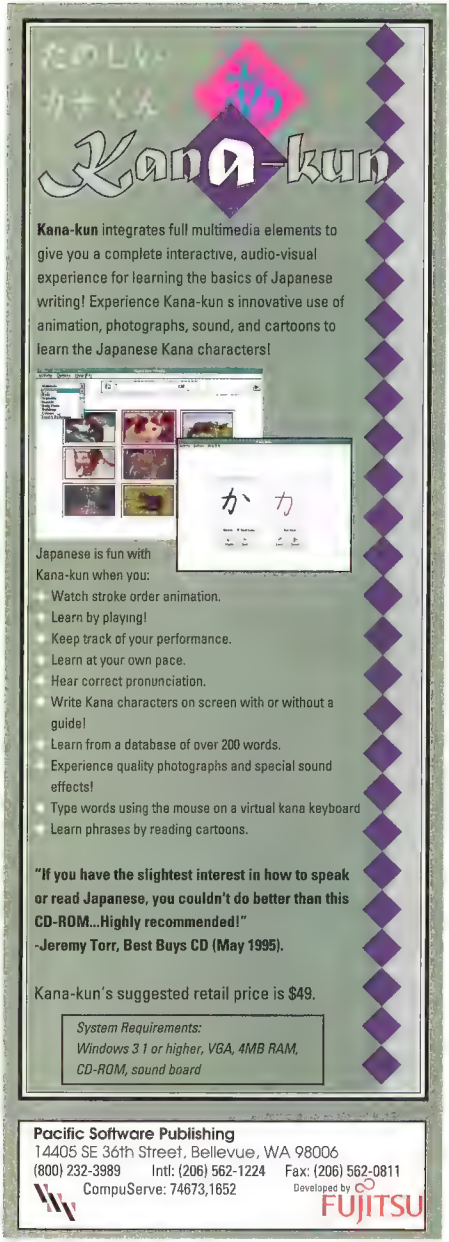
Like Kantaro, Kanji Moments uses games and drills to increase student comprehension and kanji retention. Unlike Kantaro, these drills are quite structured. The sequence is predetermined, so by and large, it's the program—not the student—that determines the direction of study. Those who prefer a structured learning environment will feel right at home with Kanji Moments.

Kanji Moments' drills are well suited to language learning. They cover not only kanji, but also Japanese grammar, vocabulary, and even some cultural notes. The best part about Kanji Moments' approach is that it forces students to use kanji characters in a realistic, written context from the very start. Moreover, when users click the mouse at the end of any sentence, Kanji Moments "says" the entire sentence. This audio capability allows students to learn the sound of not only individual words but whole sentences, spoken at a realistic pace by a native Japanese speaker.

But along with Kanji Moments' many good points come some faults. First, the interface has a few too many bells and whistles. The numerous controls distract the student from the kanji to be learned. Also distracting is the low-resolution font that the program uses. Though the writing drills do offer larger versions of characters, in general the characters look like the computerized kanji fonts of ten years ago. Not only does this make the kanji difficult to read, it makes them difficult to learn and difficult to recognize in their non-computer form. Compared to Kantaro, the fonts used in Kanji Moments look prehistoric. There is no excuse for this in a program whose sole function is to teach kanji.

Prospective users should also know that Kanji Moments is much more a companion product to Power Japanese than a

(continued on page 84)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My Observations of Japanese Culture

Alejandro in Japan with a friend.

Alejandro Basañez, 20, is a sophomore studying chemistry at the National Autonomous University of Mexico. In October 1994, he won the 12th National Oratory Contest in Japanese, held in Mexico City. He participated in the Eurocentre Kanazawa Japanese program in 1992.

In the first place, I must apologize if this text is not as easy to read and elegant as I would like. The reason is that my mother tongue is Spanish, not English. I have been to Japan three times, and writing this article is an opportunity for me to think over and share my points of view about this country, for my nearly 10 years of contact with it have rewarded me with insight into Japan's social and cultural richness.

It all began when I was 10. I played for the junior soccer team of the city of Toluca (near Mexico City), and we were sent on a cultural exchange trip to Toluca's sister city, Urawa (in Saitama prefecture). We were a bunch of kids who knew nothing about Japan, staying with host families, communicating in signs, and trying all kinds of new food that we didn't quite like. It was a nice experience and I was particularly touched by the way people treated me. But it was, above all, great fun. So deep inside, I guess, the essence of my love toward Japan was always that: FUN.

It was for fun that I eventually entered the Japanese school in Mexico City, where I completed junior and senior high school. It was also for the fun of it that I took a six-month trip to Japan after high school. During that time I attended Eurocentre Kanazawa and then lived alone for three months in Tokyo, working and studying. I wanted to know Japan. I never actually chose to take the path that would lead me there—it was more a matter of destiny. It was plain fun.

This June I went back to Kanazawa for two months and stayed with the same lady who had been my host mother there three years before. We had become excellent friends and had traveled together in Mexico as well. So now I was back there, riding my bike across the bridges and canals, singing Japanese pop music through every street, enjoying once again the magnificent and mysterious city of Kanazawa.

Talking with the heart, not the tongue

Comparing my last trip to Japan, three years ago, with this most recent one only three months ago, I realized some interesting points. First, I discovered that—incredible as it sounds—not being able to speak Japanese can be more of a help than a problem. In my experience, when I couldn't talk to the Japanese people, they tended to interpret all my gestures and actions as noble and respectful ones. On the other hand, when I learnt how to speak and reached the point where I could truly express a feeling (instead of distorting my own feelings to suit the existing words in my vocabulary), I offended people unintentionally every single day. As long as you don't say or do anything, you enjoy full respect and trust. So be careful! Once you get rejected, there's no cure. You must abandon the country at once! For the Japanese don't accept words as an apology. Words are never enough for mending ties in Japan. Actions are. But that, naturally, takes longer. No wonder many impatient people resort to suicide.

It takes more than learning the language

It is certainly difficult to master a language (especially Japanese, with all the kanji), but it is ten or twenty times more difficult once you have "cracked the code" to learn how to deal with it. Japanese society is, from the very start, different in many aspects.

They have different religious values (which means that they give little or no importance to what you may consider crucial, and vice versa) and different educational, social, and moral backgrounds. It takes much more time to understand the way the society works (which is more complex than the hairiest kanji) than it does to learn the language.

Therefore, knowing Japan takes much more than learning the language and traveling around for a short while. It is interesting that when you stay for a long while, all the little things that once made you think of Japan as Wonderland start falling apart, and you realize you had been missing something all along. This means that you have become much closer to the Japanese mentality, and you may suddenly feel uncomfortable. Being a foreigner means having different values and mentality. It is never easy to give up your own for someone else's. Therefore it can be a difficult experience, although it provides so many other greatly rewarding pleasures.

Furthermore, it is true that the Japanese are in most cases kind and friendly with foreigners, but when it comes to living in society, they demand that you follow their social system. And that means you are no longer the owner of yourself. Society owns you. As submissively as salarymen abandon themselves to their firms, normal people abandon themselves to society. Responding to social pressures and at the same time living a private fulfilling life in Japan is an extremely difficult task—achievable only by very few successful *gaijin* ("foreigners"), I would say.

Living in Japan for a longer period and getting into deeper conversation with the people made me understand better the balance of advantages and disadvantages in their society. Japan does in fact contain a marvellous internal order, and a beauty that is only very scarcely appreciated by the finest gaijin who have the courage to master it. This transitional step may take many years. But it may be worth a try. Besides, by that time you'll have probably mastered all 5,000 kanji and can read the papers!

One person can affect a country's impression

When I was working briefly in a Japanese company, I found that it was fun to tell my mates about Mexico, and they proved to be quite interested, too. It has always amazed me how one single person can make a strong difference in the way people think about a country. When you are living in another country, it is especially important that the impression people get from you is positive. When you meet a friend from a place you don't know, what he or she tells you is all the information you've got. So your opinion about the whole country becomes more or less the reflection of your friend's description. Honesty and respect are remarkably important to convey. Far more important than language. In fact, I believe that the rise and fall of economic and political powers in the near future will be greatly determined by the social links each country has developed with the rest of the world. And given the extremely fast progress of communications through the world, friendships will soon become a determining factor in the way these social links emerge.

I hope we all join international interchange programs, such as Eurocentres, not only for the fun of it (like me) nor in the sheer interest of learning another language, but with the purpose of helping to improve international understanding. I consider that one of the biggest priorities of the world.

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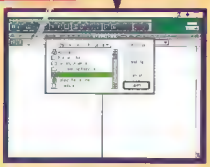

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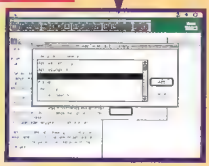

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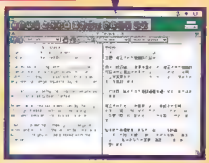

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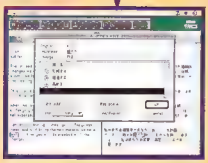

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NABEMONO

One-pot dishes to warm the soul

by Robbie Swinnerton

Winter blasts across the Japanese islands, riding Siberian gales from the steppes of Asia and burying the mountainous "snow country" of northern Honshu and Hokkaido under a thick blanket of white. These days people in both city and country are well equipped to handle the big freeze. But the situation was very different in former times, before central heating, double-glazed windows, and electric carpets. With no way to insulate houses that were built of wood and paper, the Japanese had to adopt a pragmatic approach that is actually no less apposite in today's age of energy insecurity.

"Heat the person, not the house." Thus thick *hanten* (半纏) jackets to protect the upper body; charcoal *kotatsu* (こたつ) heaters to toast your legs; and, to boost your inner furnaces, hearty winter sustenance. The ultimate cold-weather food is the *nabe* (鍋) stewpot. Since these dishes are cooked at the dining table—or, in the old days, around the *irori* (囲炉裏, "sunken hearth")—they are doubly effective as winter fuel: they heat you first while they're cooking, and then once again as you're eating them.

The term *nabe* means "cooking pot," usually a simple earthenware casserole known as *donabe* (土鍋), or the rounded cast-iron *Nanbu-tetsu nabe* (南部鉄鍋) from the *Tōhoku* (Northeast) region. As a genre, foods prepared in these pots are known as *nabemono* (鍋物, "things cooked in a *nabe*"). Seated around the communal pot, everyone does his or her own cooking, sliding the piles of raw ingredients into the steaming hot broth. As soon as they are ready, you pick out your favorite foods using chopsticks or ladles, or fish out tidbits to give to the others at the table.

The best thing about making *nabe* stews is that there are no hard and fast rules. Just about anything can go into the pot: chicken, meat, fish or other seafood, tofu, vegetables, mushrooms, and noodles. Recipes will vary according to seasonal availability and personal preference. In Japan, there are major regional variations in both recipes and seasonings used. The only basic requirement is that the ingredients be fresh.

The form of *nabe* that is probably the best known internationally is *shabu-shabu* (しゃぶしゃぶ), in which diners dip into the cooking pot paper-thin slices of well-marbled *Kobe* beef. By tradition, only meat from the famously pampered, beer-fed *wa-gyū* (和牛, "Japanese cattle") should be used in this dish, although in recent years cheaper imported beef has become more readily accepted. As for the unusual name, *shabu-shabu* is an onomatopoeiac representation of the sound made as the beef is swished around to cook in the hot broth.

There are many forms of the genre: *mizutaki* (水炊き, "cooked in water") is a chicken hotpot; *chiri-nabe* (ちり鍋, "fish stew *nabe*") is based, obviously, around fish, usually sea bream or some other delicate white flesh fish; generic one-pot dishes featuring a variety of ingredients, including fish, chicken, tofu, and vegetables, are known as *yose-nabe* (寄せ鍋, "everything-thrown-together *nabe*"). Other dishes range from the austerely simple *yu-dōfu* (湯豆腐, "simmered tofu"), derived from vegetarian Zen temple cuisine, through to the Rabelaisian delights of *chanko-nabe* (ちゃんこ鍋), the staple food of sumo wrestlers. (Be reassured: *nabe* stews are not in themselves fattening, unless consumed in the kind of gargantuan proportions that a sumo wrestler manages to put away, while also quaffing massive volumes of beer and *sake*.)

Because this kind of eating is so informal, it is just as popular for family meals at home as it is in restaurants. Some people prefer to do all the cooking in the kitchen, and then bring the *nabe* to the table bubbling hot. But to do so is to miss most of the fun. All you need is a portable gas or electric burner set in the middle of the table, or even an electric hotplate. Any large, wide-brimmed pot will serve the purpose, but it is probably worth the modest investment in a specialized *donabe*; these attractive, folksy earthenware pots are perfect for holding and distributing the heat evenly, imbuing the stew with incomparable flavor.

Nabe meals are always convivial affairs, as much a source of entertainment as nourishment. Conversation flows naturally as you sip your warm *sake* and wait for the food to cook. The room fills with tempting aromas. Sitting around the simmering stewpot, you begin to realize how life might even have been fun before television was invented. And you start to grasp that simple but profound truth: the family that plays (and eats and talks) together, stays together. ❖

***Robbie Swinnerton** is a freelance writer based in Kamakura.*

Yose-Nabe • 寄せ鍋

(serves four to six)

Ingredients

4 fresh fillets of white-meat fish (bream, flounder, or cod are most commonly used), cut into 1-inch pieces

1 lb chicken breast, cut into small chunks

8 oz. fresh medium-sized shrimp, shelled but with tail left in place

8 oz. fresh shucked oysters (rinsed carefully)

1 block *momen tōfu* (firm tofu) **or *yaki-dōfu*** (grilled tofu), cut into 1-inch cubes

1/2 small head of nappa (Chinese cabbage), cleaned, trimmed, with the leaves separated and cut into 2-inch strips

1 bunch (10 oz.) *shungiku* (edible chrysanthemum leaves), washed and with the leaves separated; if unavailable use fresh spinach

8 fresh shiitake mushrooms; if using dried shiitake, soak in water for 4-5 hours to reconstitute

1 package *enoki* mushrooms (if available)

1 *naga-negi* (long, thick green onion) or several thick scallions, cut on the diagonal into 1-inch lengths

1 medium carrot, sliced on the diagonal into 1/4-inch thick ovals

4-inch strip of *kombu* (kelp seaweed), wiped clean and scored a few times

3 oz. *harusame* or *shirataki* (cellophane noodles), briefly soaked to reconstitute

1 qt. *dashi* (Japanese soup stock prepared from water, *bonito* flakes and *kombu*); water or chicken broth may be substituted

1 lb fresh *udon* wheat noodles (if using dried *udon,* precook until *al dente*)

***Ponzu* dipping sauce**

(prepare as far ahead of time as possible)

1 cup lemon juice

1/2 cup rice vinegar (may substitute cider vinegar)

1 1/2 cup dark *shōyu* (Japanese-style soy sauce); do not substitute with Chinese-style soy sauce

1/4 cup *mirin* (sweet cooking *sake*) or 4 tsp sugar

1 cup soup stock

2 tbsp yellow sesame seeds, roasted and lightly crushed

Shichimi (seven-spice powder) to taste

Preparation

1. Prepare all ingredients; clean, cut, and arrange everything on one or two large platters, to be placed on the dining table beside the *nabe*.

2. Pour the *ponzu* sauce into individual dipping saucers for each person.

3. Pour the *dashi* cooking stock into the casserole. Place the *kombu* in the *dashi*.

4. Bring to a gentle boil. Reduce heat to a lively simmer, then start putting ingredients into the *nabe*, a little at a time.

5. Cook about half of the chicken and seafood first, together with a few vegetables. Make sure they do not overcook.

6. Each diner scoops out whatever foods he or she fancies, lightly dipping it into the *ponzu* sauce before eating.

7. Add more ingredients, the tofu and the rest of the vegetables, a little at a time.

8. Toward the end, when most other ingredients have been eaten, add the *udon* noodles and simmer for 3-4 minutes. (As an alternative to *udon*, add cooked rice, cover, and simmer until it forms a thick rice porridge, known as *zo-sui*).

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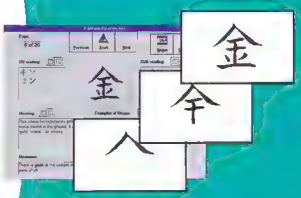

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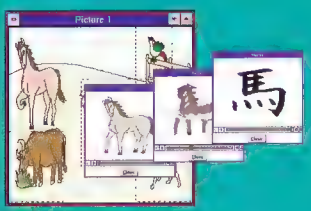

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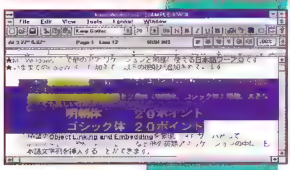

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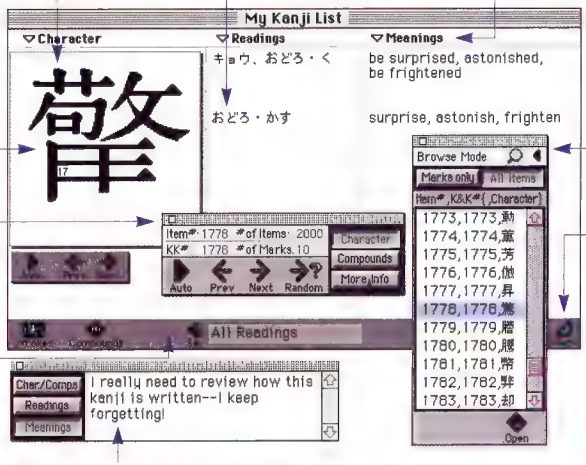

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4 MB (Power Mac: 5 MB
SOFTWARE
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or English operating system 7.1 + Japanese Language Kit
Script . . . 2000 will also run under the . . .
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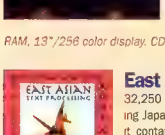

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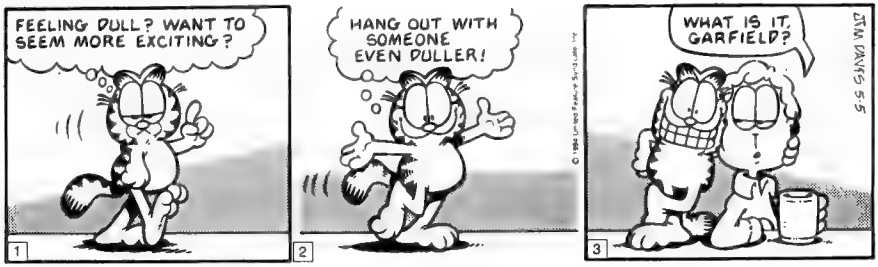

1 **Garfield:** "Feeling dull? Want to seem more exciting?"
なんか さえない気分 だ って? もっと エキサイティングな 気分 になりたい って?
Nanka saenai kibun da tte? Motto ekisaitingu na kibun ni naritai tte?
(emph.) dull feeling is (quote-?) more exciting feeling want to become (quote-?)

- Feeling dull? = (Are you) feeling dull?
- Want to seem more exciting? = (Do you) want to seem more exciting?
- seem 「気分になる／雰囲気を出す」。

2 **Garfield:** "Hang out with someone even duller!"
自分 より もっと さえない 奴 と 一緒に いりゃ いい の さ!
Jibun yori motto saenai yatsu to issho ni irya ii no sa!
oneself more than more dull person with together if be with good (explan.) (colloq.)

- hang out with (人) 「(人) とつきあう／一緒に時を過ごす」。
- someone even duller = someone even duller (than yourself). Even は程度の強調。

3 **Jon:** "What is it, Garfield?"
いったい なんだ よ、ガーフィールド?
Ittai nan da ye, Gafiirudo?
(exclam.) what is (emph.) (name)

- What is it? 「なんだ?／どうしたんだ?」。

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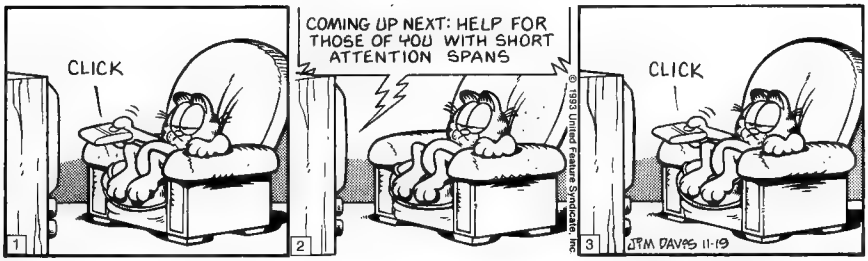

1 **Sound FX:** Click
カチリ（リモコン操作でチャンネルを変える音）
Kachiri

2 **Announcer:** "Coming up next: Help for those of you with short attention spans."
次 の 番組 は、 注意力 の 持続時間 が 短い 人 へのアドバイス です。
Tsugi no bangumi wa, chūiryoku no jizoku jikan ga mijikai hito e no adobaisu desu.
next that is TV program as for attentiveness of duration (subj.) is short person to advice is

- Coming up next テレビで、CMの前や番組の切れ目に、次のトピックや番組の紹介がよく行われるが、これはその際に使われる決まり文句。
- short attention spans 注意力を持続させていられる時間が短いこと。With short attention spans は、those (of you) を修飾。Those 以下を直訳すると「あなたがたの中で、注意力の持続時間が短い人」となる。

3 **Sound FX:** Click
カチリ（リモコン操作でチャンネルを変える音）
Kachiri

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letters

(continued from page 16)

grammatical issues. Romaji is useful only to the very beginner. To everyone else it is a very damaging and limiting crutch.
KENTON GREEN
Waterloo, N.Y.

Please translate with romaji all the time, even if it's "Calvin and Hobbes."
BRIAN W. HUSTIS
Gaithersburg, Md.

As always, Mangajin *intends to keep its feet planted firmly in the middle of the road. From now on,* Mangajin*'s many romaji haters, who have been asking for romaji-free manga for months, will be able to enjoy one manga per issue in this format. The rest of the manga will continue to appear in our traditional, romaji-rich four-line format. At least, that is, until we get the urge to tinker once again.* ❖

Calvin and Hobbes

HEY, MOM, I GOT A PART IN THE CLASS PLAY!
I GET TO SAY A LINE, AND EVERYTHING!
THAT'S WONDERFUL, CALVIN.
IT'S A GREAT DRAMATIC ROLE! MY CHARACTER WILL HAVE EVERYONE IN TEARS AT THE END OF THE SECOND ACT!
WHAT'S THE PLAY?
"NUTRITION AND THE FOUR FOOD GROUPS." I'M AN ONION.
1
2
3
4

1 **Calvin:** "Hey, Mom, I got a part in the class play!"
ね、 ママ、 ぼく クラス で やる 劇 に 出る こと になった よ!
Ne, mama, boku kurasu de yaru geki ni deru koto ni natta yo!
say/hey mom I class at will do play/drama in appear situation has become (emph.)

- part（芝居の）役。
- class play 学校のクラス単位で行う劇。

2 **Calvin:** "I get to say a line, and everything!"
セリフ も 言ったり なんか できる んだ!
Serifu mo ittari nanka dekiru n da!
script/lines also say-and such things as can do (explan.)

Mother: "That's wonderful, Calvin."
それ は よかった わね、カルヴィン。
Sore wa yokkata wa ne, Karuvin.
that as for was/is good (fem. colloq.) (name)

- get to ＋動詞 「～することができる／させてもらえる」。
- and everything 「その他いろいろのこと」→「～など」。

3 **Calvin:** "It's a great dramatic role! My character will have everyone in tears at the end of the second act!"
すごく ドラマチックな 役 だ よ!
Sugoku doramachikku na yaku da yo!
very dramatic role is (emph.)
ぼくの やる キャラクター は 第２幕 の 終 に みんな を 泣かせる んだ!
Boku no yaru kyarakutā wa dai ni maku no owari ni minna o nakaseru n da!
my do character as for second act of end at everyone (obj.) make cry (explan.)

- have ～ in tears 「～を泣かせる」。

4 **Mother:** "What's the play?"
なんの 劇 なの?
Nan no geki na no?
what of play (explan.-?)

Calvin: "'Nutrition and the Four Food Groups.' I'm an onion."
「栄養 と ４つ の 食品 グループ」って いう んだ。ぼく は タマネギ さ。
"Eiyō to Yottsu no Shokuhin Gurūpu" tte iu n da. Boku wa tamanegi sa.
nutrition and four (=) food groups (quote) is called (explan.) I/me as for onion (colloq.)

- Four Food Groups 米国では、穀類、野菜・果物、肉・魚等のタンパク質食品の３グループのほか、乳製品等のカルシウム源を独立のグループとして扱い、４つの食品グループと呼ぶ。なお、数年前から栄養指導は "Four Food Groups" ではなく、タンパク食品や油脂、糖分の摂取を減らし、穀類や野菜、果物を増やすことを奨励する "Food Pyramid"「食品ピラミッド」が用いられるようになっている。

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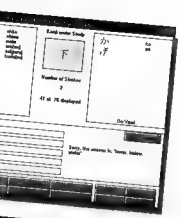

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This new interactive program allows you to increase your vocabulary by studying Jukugo. Along with the ready made files included, you can also build custom files which let you concentrate on specific areas of interest—medical terms, law, science—almost anything you want. Complete instructions are given in the User's Guide to build custom study lists. Also, you are not limited to just kanji combinations—kanji with kana characters is also supported. The full Toyo set of kanji is supported and, as with Kanji and Kana Drills, a random study mode is also available.

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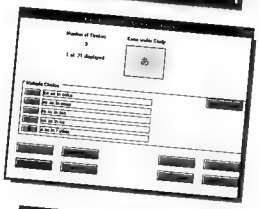
Interactive program that offers nearly 1000 Kanji (those learned through grade 6 in Japanese elementary schools); animated stroke order; On-Yomi and Kun-Yomi readings; multiple choice quizzes; random display with random positioning of correct meaning and random alternate choices so that the user doesn't see the same thing every time a particular Kanji character is studied.



KANA DRILLS *for Windows®*

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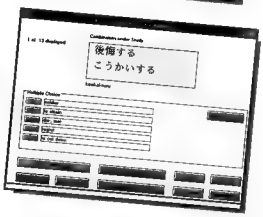

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(continued from page 71)

stand-alone kanji-learning program. While it covers about two hundred characters, it starts with much more complicated kanji than Kantaro, excluding simpler characters taught in Power Japanese. Occasionally, Kanji Moments advises students to refer to Power Japanese if they do not understand a particular grammatical point.

Recommendation

These two programs illustrate the variety of methods that students can use to accelerate their learning of Japanese kanji characters. Japanese students who have worked through and enjoyed Power Japanese will do well with the familiar interface and approach of Kanji Moments. All other students should choose Kantaro for its unique approach, useful manual, and coverage of basic kanji characters.

Product Information

Kantaro
Requires: 386 or better PC running Windows 3.1 or higher; VGA or SVGA graphics; 4 MB RAM; 3 MB free hard disk space; CD-ROM drive; audio card highly recommended.
Available from:
Pacific Software Publishing, Inc.
14405 SE 36th Street, #300, Bellevue, WA 98006
tel. 800-232-3989, 206-562-1224
fax 206-562-0811

Kanji Moments
Requires: 286 or better PC running Windows 3.1 or higher; VGA or SVGA graphics; 3 MB RAM; 8 MB free hard disk space; CD-ROM drive; audio card highly recommended.
Available from:
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Friendship Exchange a Big Success

The Global-family forum to link Tokyo and the World of the International Friendship Exchange in Tokyo '95 was held this August from the 24th to the 27th. The aim of this event is to promote international friendship between Japanese and foreign families living in Tokyo despite the differences in language and culture. The first event was a cruise to Miyake Island and the sixth cruise was held this year.

This year's event was jointly sponsored by the Tokyo International Foundation and the Tokyo Youth Hostel Association. Three hundred Japanese and 210 foreigners from more than 20 countries gathered on Kōzu Island (one of the Izu islands), and had a happy time with the islanders.

The participants boarded the large ship *Camellia-maru* at 9:00 PM on August 24th, leaving from Takeshiba Pier in Tokyo. They enjoyed a sea trip for eight hours, and reached Kōzu Island at 6:30 AM the next morning. According to legend, this island, surrounded by the beautiful emerald-green sea, was a place in which the gods gathered for a meeting. The name "Kōzu-shima" (神津島) literally means "Island of the Assembly of the Gods."

After reaching the island, the participants had good times circling the island in a boat, playing volleyball and other games on the beach, going hiking, and teaching each other how to cook their countries' food.

In the evening, an outdoor exchange party was held at the Kōzu Elementary School with islanders. A lot of food was served, and people made long lines in front of stalls serving yakitori, takoyaki, cotton candy, and so on. After they sang, danced and beat Japanese traditional drums, the barrier over language and culture was gone. There was happy talk and laughter everywhere. The participants had the wonderful experience of exchange from the very first day.

The second day, there were also numerous events—a children's camp, a historical tour of the island, tennis, Hawaiian dance, recreation on the beach, and so on. All participants opened their hearts, and some of them exchanged addresses.

There was not only recreation but also serious events such as a symposium about cross-cultural communication with a lecturer and a study meeting with a photographer who promotes environmental protection. Mr. Li Zhi Wong, a trainee from Beijing, joined the symposium and said, "The most important point of good cultural exchange is to make a good friend in play with smile. Nobody should use his own measure to understand a different culture."

The International Friendship Exchange is getting more popular year by year, and some foreign families become regular members. One family even participated three times. This event is regarded as a good opportunity to understand different countries and people through international exchange.

REGGIE レジー

作 • Guy Jeans　Story • **Guy Jeans**
画 • ヒラマツ ミノル　Art • **Hiramatsu Minoru**

Reggie Foster, a long-time star hitter for the Richmond Flags baseball team, suffers a dry spell and is released by his team. Still confident in his abilities, Reggie tries shopping around for another team with the help of his manager, Frank; but they learn to their dismay that a 35-year-old slugger in a slump isn't hot property in Major League Baseball. Finally Frank finds a solution: Japan.

At first Reggie is resistant: "Can you really imagine me playing in a place like Japan?" But as his beautiful girlfriend Laura points out, "By playing in Japan, you can prove that you're still good enough to play over here." So Reggie gives in, and goes with Frank to a meeting with the manager of the Tokyo Gentlemen baseball team.

The manager, Hirayama, is unimpressed by Reggie—"Lots of Major Leaguers have come to Japan in the past, but most of them were ready for the junk heap," he grouses. Moreover, he strongly disapproves of Reggie's beloved mustache. It's our hero's first inkling of the troubles he may face in Japan. Before leaving the US, Reggie visits another American who had played for a Japanese team to get some advice.

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なんだって？
「東京ジェントルメン」と
契約しちまったってェ
1
……冗談だろ
いや　本当だ
1年契約で
250万ドル
2
じゃあ　1年間
悪い夢でも見たと
思って諦めるんだな
3
悪い夢
……？
いったい
何の事だ？
4
ああ……
つまり
日本には
ベースボールなんて
スポーツはないのさ
5
奴らは俺達がやってる
ベースボールと同じだと
思っているが　とんでもねェ
実によく似て全く違う
スポーツがあるだけだ
6
いや　あれは
スポーツと
言うより……

1 **Former Player** [illegible]

[illegible]

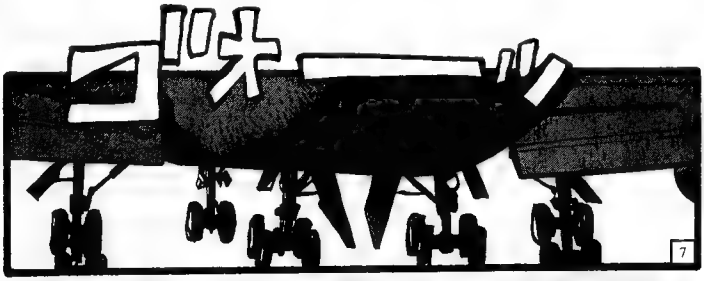
"What? You say you signed with the Tokyo Gentlemen?" (PL2)

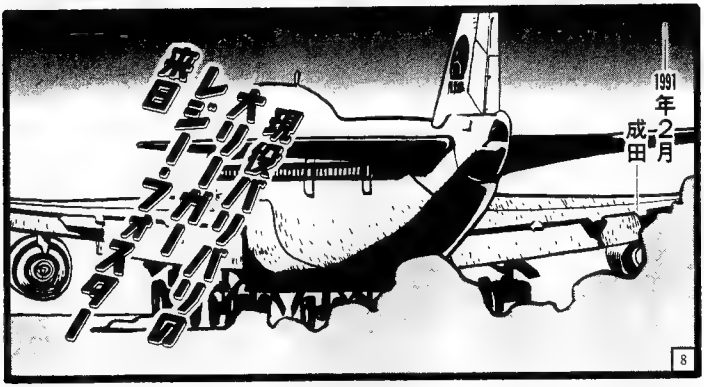
Former Player [illegible]

[illegible]

"You're kidding, right?" (PL2)

- *da ne* and *da yo* are both sentence-final forms. When encountered with the intonation of a question, they express surprise or disbelief at the speaker's own words. *Da ne* is used to express surprise at both one's own and others' statements, while *da yo* is used to express surprise at the statements of others. [illegible]
- *[illegible]* and *[illegible]* [illegible] *[illegible]* [illegible] *[illegible]* [illegible]


ロサンゼルス
7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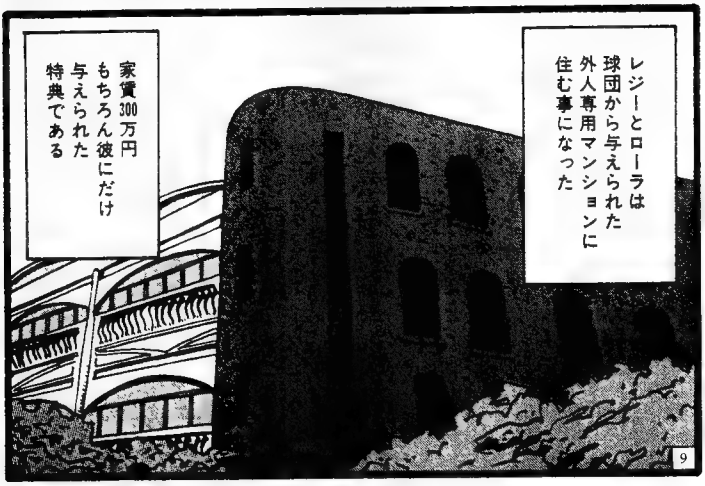
スター
8


レジーとローラは
球団から与えられた
外人専用マンションに
住む事になった
家賃300万円
もちろん彼にだけ
与えられた
特典である
9

6 *(continued)*

- *yatsu* is an informal/rough word for "fellow/guy," and *-ra* makes it plural → *yatsu-ra* = "they/them." The word often, as here, carries a tone of derision.
- *ore* is a rough, masculine word for "I/me," and *-tachi* makes it plural → *ore-tachi* = "we/us."
- *yatteru* is a contraction of *yatte iru*, from *yaru* ("do," or when speaking of sports, "play"). *Ore-tachi ga yatteru* is a complete thought/sentence ("we are playing") modifying *bēsubōru* ("baseball").
- *omotte iru* ("think/are thinking") is from *omou* ("think").
- *tondemonē* is a masculine, slang version of *tondemonai*, an adjective meaning "preposterous/outrageous."
- *jitsu ni yoku nite mattaku chigau* is a complete thought/sentence ("[it] truly closely resembles and yet is completely different") modifying *supōtsu* ("sport"). *Ga* marks *supōtsu* as the subject of *aru* ("exists").
- *dake* = "only," and ～ *ga aru dake da* (lit., "it is only that ～ exists") is an idiom for "all that exists/all they have is ～."
- *yori* follows the lesser of two things being compared, so ～ *yori* = "more/better than ～"; *supōtsu to iu yori* is literally "better/rather than calling it a sport"—i.e., he's implying Japanese baseball is not a sport at all, and is about to give what he considers a better term for describing it.

7 **Sound FX**: ゴォーッ
Gō-'
Roaaaar (sound of plane)

8 **Narration**: 1991年 2月、 成田
Sen kyūhyaku kyūjūichinen nigatsu, Narita
1991-year second month (place/airport name)
February, 1991, Narita International Airport.

Headline: 現役 バリバリ の 大リーガー、レジー・フォスター 来日
Gen'eki baribari no dai-riigā, Rejii Fosutā rainichi
active duty energetic of Major Leaguer (name) arrive in Japan
Actively Playing Energetic Major-Leaguer Reggie Foster Arrives in Japan
Rip-roaring Major-Leaguer Reggie Foster Arrives

- Japanese dates are given with the year first, followed by the month, and then the date. *-Nen* serves both as a counter suffix for years (*ichinen* = "1 year," *ninen* = "2 years," *sannen* = "3 years," etc.) and as a suffix for designating the year within an era ("year 1/2/3 of ～," or "first/second/third year of ～").
- *-gatsu* after a number 1 through 12 designates the months of the year, while *-kagetsu* after a number counts a duration of months, so *ichigatsu* = "month 1" = "January," *nigatsu* = "month 2" = "February," etc.; and *ikkagetsu* = "one month," *nikagetsu* = "two months," etc.
- *gen'eki* refers to actively working in an occupation, and *baribari* is an FX word suggesting energetic, vigorous activity. Here it refers to the fact that Reggie, although in a slump, was playing in the Major Leagues in the prior season, so the feeling of *gen'eki baribari no dai-riigā* is something like "major leaguer fresh from tearing up the big leagues."
- 来 (*rai-*) means "come" and 日 (*-nichi*) is the first kanji of 日本 (*Nihon*, "Japan") making a word that means "visit/come to/arrive in Japan."

9 **Narration**: レジーと ローラ は 球団 から 与えられた 外人 専用 マンション に 住む 事 になった。
Reji to Rōra wa kyūdan kara ataerareta gaijin senyō manshon ni sumu koto ni natta
(name) and (name) as for team from/by was given foreigners specially for luxury apt in live situation became
It became the situation that Reggie and Laura would live in a luxury apartment just for foreigners granted to them by the team
The team had arranged for Reggie and Laura to live in a luxurious apartment building custom-made for foreigners. (PL2)

Narration: 家賃 300万円 もちろん 彼 に だけ 与えられた 特典 である。
Yachin sanbyakuman-en Mochiron kare ni dake ataerareta tokuten de aru.
rent ¥3 million yen of course he/him to only alone was granted special privilege/benefit is
The rent was ¥3 million. Needless to say, this was a benefit that he alone was granted. (PL2)

- *to* between two nouns means "and," but note that it cannot be used to link two clauses the way "and" can in English.
- *manshon* (from the English "mansion") in Japanese refers to a luxury apartment building or condominium.
- *ataerareta* is the plain/abrupt past form of *atarareru*, passive form of *ataeru* ("give/grant/bestow upon"). *Kyūdan kara ataerareta* is a complete thought/sentence ("[it] was granted [him/them] by the team") modifying *gaijin senyō manshon* ("foreigner" + "exclusive use" + "luxury apartment").
- *koto ni natta* is the past form of *koto ni naru* (literally, "becomes the case/situation that ～"). This is an idiomatic expression for "it was decided/arranged that ～."
- *yachin* refers specifically to "the rent" for a home or apartment. ¥3 million is about $30,000 at current rates.
- *kare ni dake ataerareta* is a complete thought/sentence ("[it] was granted to him alone") modifying *tokuten* ("special privilege/benefit").
- *de aru* is a more formal/literary equivalent of *da/desu* ("is/are").

ちょっと何よ
この部屋は!?
10

趣味悪いわ!
それに少し
狭いんじゃ
なァーい?
でも 東京だから
仕方ないか……
我慢するわ
11

10 **Laura**: ちょっと　何　よ、　この　部屋　は?!
Chotto, nani yo, kono heya wa?
(interj.) what (emph.) this/these room(s) as for
"Hey, what is this place?" (PL2)

- *chotto* (lit., "a little") is here being used as an interjection, like "hey."
- *heya* is literally "room(s)," here referring to the entire apartment.
- her syntax is inverted; normal order would be *kono heya wa nani yo* ("as for this place, what is it?").

11 **Laura**: 趣味　悪い　わ!　それに　少し　狭い　ん　じゃなァーい?
Shumi warui wa! Sore ni sukoshi semai n ja nāi?
taste/aesthetic sense bad/poor (fem. colloq.) besides a little small (explan.) isn't it?
"The taste is bad! And besides, isn't it a little small?"
"The decor is awful! And isn't it kind of small?" (PL2)

Laura: でも、東京　だ　から　仕方ない　か…、　我慢する　わ。
Demo, Tōkyō da kara shikata nai ka? Gaman suru wa.
but Tokyo is because/so can't be helped (?) will endure/forbear (fem. colloq.)
"But this is Tokyo, so I guess that can't be helped. I'll bear with it."
"But this *is* Tokyo, I suppose . . . I'll learn to live with it." (PL2)

- *shumi* = "aesthetic taste," and *shumi (ga) warui* implies that something or someone shows "poor aesthetic taste/sense."
- *wa* is a colloquial particle that adds light emphasis. When the intonation rises slightly, as it would here, it has a distinctly feminine ring.
- when speaking of a room or an entire house, *semai* means "small/cramped"; it's the opposite of *hiroi* ("roomy").
- *n* is a contraction of explanatory *no*, so *n ja nai* spoken with the intonation of a question is "Isn't it [the case that] ~?"—often implying "Don't you think it's [the case that] ~?"
- *shikata nai* (or *shikata ga nai*) = "it can't be helped/it's unavoidable."
- The particle ending *ka* is often used like this when observing or figuring out something for oneself, with the feeling of "So it's ~, is it?"
- *gaman* is a noun meaning "forbearance/fortitude," and *gaman suru* is its verb form: "forbear/put up with/show fortitude [in the face of adversity]."

ねえレジー
ここに変な顔した
男の写真があるけど
誰なの？
12
それどころじゃ
ないよ……
もうクタクタだ
日本のマスコミは
クレイジーだとは
聞いていたけど……
まさか　あれほど
とはね
まるで
ローマ法王にでも
なった気分だよ
13

みんなあなたに
期待してるのよ
まるで飢えた
孤児みたい
だったじゃ
なアーい
あなたのような
素晴らしいプレイヤー
見た事もないから
無理ないわね
14

12 **Laura**: ねえ レジー、 ここ に 変な顔した 男 の 写真 が ある けど、 誰 なの?
Nē, Rejii, koko ni hen na kao shita otoko no shashin ga aru kedo, dare na no?
hey/say (name) here/this place at strange looking man of photo (subj.) exists but who (explan.)
"Hey, Reggie, there's a picture here of a funny-looking man, but who is it?"
"Hey, Reggie, who's the funny-looking guy in this picture?" (PL2)

- *hen na kao* = "strange/funny face," and *shita* is the plain/abrupt past form of *suru* ("do," or in idiomatic use, "make/have"); *hen na kao shita* is like "strange-faced." A wide variety of idioms based on ～ *kao (o) suru* are used to describe people's facial appearances—whether in reference to their congenital "looks" or to their expression of the moment.
- the explanatory *no* and *na no* are often used at the end of sentences to ask questions, especially among female speakers.

13 **Reggie** [illegible]
"Forget that!" (PL2)

Reggie [illegible]
"I'm really beat. I don't see that the Japanese media were crazy, but man, that was unreal!" (PL2)

Reggie [illegible]
"I felt like I was the Pope or something." (PL2)

- [illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]

14 **Laura**: みんな、 あなた に 期待してる の よ。
Minna, anata ni kitai shiteru no yo.
all/everyone you on are pinning hopes (explan.) (emph.)
"It's because they're all pinning such great hopes on you." (PL2)

Laura まるで 飢えた 孤児 みたい だった じゃなァーい。
Marude ueta koji mitai datta ja nāi.
just/almost starved/starving orphan like were are/were they not?
"They were almost like starving orphans, don't you think?" (PL2)

Laura あなた のような 素晴らしい プレイヤー、 見た ことも ない から 無理ない わね。
Anata no yō na subarashii pureiyā, mita koto mo nai kara muri nai wa ne.
you like wonderful player saw/have seen have never because can't blame (fem. colloq.)
"It's just that they've never seen a player as great as you—you can't blame them." (PL2)

- *kitai shiteru* is a contraction of *kitai shite iru*, the progressive ("is/are ～ing") form of *kitai suru*, which means "await with eager anticipation" or "expect/hope/count on [a helping hand/good performance/favorable outcome/bright future]."
- ending a sentence with the explanatory *no* plus *yo* is mostly feminine; males would usually say *n da yo*.
- *ueta* is the plain/abrupt past form of *ueru* ("starve"); *ueta koji* = "starving orphan."
- *ja nai* in this case is a colloquial short form of *ja nai ka* or *ja nai no*, "isn't it so?"—here used rhetorically.
- *anata no yō na* ("[who is] like you") modifies *subarashii pureiyā* ("wonderful/great player").
- *mita* is the plain/abrupt past form of *miru* ("see"), and *koto mo* (or *ga* or *wa*) *nai* after a past verb means "have never [done the action]" → "have never seen." *O*, to mark *pureiyā* as the direct object, has been omitted.
- *muri* = "impossible/unreasonable"; *muri ja nai* means "is not impossible," but *muri nai* is an idiomatic expression for "It's understandable" or "You can't blame him/her/them."

でも 1年だけよォ
私 いつまでも
こんな所にいるつもり
ないんだからァ
ああ もちろんだ!
秋にはメジャー・リーグの
連中だって
目を覚ましているさ
15
ん……ん
あの!……
16
どわア〜〜!
17
な なによ
いきなり
失礼じゃない!?
断りもなしに
入って来て
どーして通訳の
あなたがここに
いるわけ!?
18

15 **Laura**: でも、 1年 だけよぉ。 私、 いつまでも こんな 所 にいる つもり ない んだ からァ。
Demo, ichinen dake yō. Watashi, itsu made mo konna tokoro ni iru tsumori nai n da karā.
but 1 year only (emph.) I/me forever this kind of place in stay intent not have (explan.) because
"But only for a year. I have no intention of staying in a place like this forever." (PL2)

Reggie: ああ、もちろん だ! 秋 には メジャー・リーグ の 連中 だって 目を覚ましている さ。
Ā, mochiron da! Aki ni wa Mejā Riigu no renchū datte me o samashite iru sa.
yes matter of course is autumn by Major League of group even will have woken up (emph.)
"Oh, yeah, absolutely! By fall I'm sure even the Major League people will have come to their senses." (PL2)

- *itsu made mo* (lit., "even until when") is an idiomatic expression for "on and on/indefinitely/forever."
- *konna* ("this kind of") is often used to belittle, so *konna tokoro* has the feeling of "a stupid place like this."
- *konna tokoro ni iru* is a complete thought/sentence ("be in a place like this") modifying *tsumori*, a noun meaning "intent/intention." *Wa* to mark *tsumori* as the topic has been omitted.
- *ā* is an informal interjection implying "oh, yeah/oh, right."
- *mochiron* can be used either as an adverb ("of course/naturally/without question"—see panel 9) or as a noun ("a matter of course"): *mochiron da* = "It's a matter of course/It goes without saying" → "Absolutely."
- *ni* marks the time when something will take place, so *aki ni wa* is literally "as for in the fall"; it becomes "by fall" because in this case the verb means "will have [done the action]." The *-te iru* form of a verb can mean either "is/are/will be ~ing" or "has/have/will have ~," depending on the context and the nature of the verb.
- *renchū* is an informal word for referring to a group of people.
- *datte* is a colloquial equivalent of *mo*, meaning "too/also" or "even."
- *samashite iru* is from *samasu*, which basically refers to returning to one's senses. The expression *me o samasu* means "awaken" (from sleep, a dream, or an illusion), and *yoi o samasu* means "sober up" (*yoi* = drunkenness).
- *sa* gives authoritative emphasis at the end of a sentence in informal speech; this use is mostly masculine.

16 **Laura**: ん . . . ん
N . . . n
"Mmm . . . mmm."

Uchida: あのー . . .
Anō . . .
(interj.)
"Uhh, excuse me . . ." (PL2-3)

- *anō* is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."

17 **Laura**: どわア~!
Dowā~!
(exclam.)
"What the —!?"

Sound FX: どっ
Do!
(effect of sudden, startled movement)

18 **Laura**: な、 なに よ、 いきなり、 失礼 じゃない!? 断り も なしに 入って 来て!
Na– Nani yo, ikinari, shitsurei ja nai!? kotowari mo nashi ni haitte kite!
(stammer) what (emph.) suddenly rude is it not? seeking permission even without enter come
"What [is going on] all of sudden? It's rude, isn't it—coming in without even getting permission?"
"Where'd you come from, all of a sudden? How rude can you get?—marching right in without even asking permission!" (PL2)

Laura: どーして 通訳 の あなた が ここ に いる わけ?!
Dōshite tsūyaku no anata ga koko ni iru wake?
why interpreter who are you (subj.) here/this place in exist/be situation
"Why should you, the interpreter, be here?"
"What business do *you* have being here?" (PL2)

- the emphatic *yo* after a question word makes a relatively sharp question in colloquial speech: "What?/Why?/Who?," etc. Male speakers are more likely to use *da yo* in such cases: *nani yo?* → *nan da yo?*
- *shitsurei* refers to "rudeness"; *shitsurei ja nai* looks like "is not rude," but is a colloquial shorthand for the mostly rhetorical question *shitsurei ja nai desu ka* ("Is it not rude?").
- *kotowari* is a noun referring to "prior notice/warning" or "seeking of permission"; *nashi ni* is equivalent to the adverb form *naku* (see next panel), from the adjective *nai* ("not exist"), so it means "without" ∴ *kotowari mo nashi ni* = *kotowari mo naku* = "without seeking permission/without asking."
- *haitte* is the *-te* form of *hairu* ("enter"), and *kite* is the *-te* form of *kuru* ("come"); since *hairu* can mean either "go into" or "come into," following it with a form of *kuru* clarifies the direction.
- the syntax is inverted; normal order would be *kotowari mo nashi ni haitte kite shitsurei ja nai*. In this pattern, the *-te* form ending the first clause often indicates the cause of or reason for what follows. Here she's stating why she's accusing him of rudeness.
- the *no* between *tsūyaku* ("interpreter") and *anata* ("you") essentially implies they are the same thing: "you who are the interpreter."
- *wake* literally means "reason/circumstance," but in colloquial speech it can be used like explanatory *no* to ask for an explanation (intonation of a question) or make one (regular intonation).

断りもなくと言われても私はあなた達をここへ案内してずっといるわけでして……そろそろ球団事務所での合同記者会見があります
それを終えた後はすぐにキャンプ地の宮崎へ向かっていただきます
19
おいおいちょっとぐらい休ませてくれよ
さっき着いたばかりで疲れているんだ
20
先程　渡したスケジュール表にはそう書いてあります
わかったよ何かと言えばそれだ
ローラ　出かける用意をしよう
21
いえ　必要なものは全部揃っていますそのままで結構です
それに合同記者会見場及びキャンプ地へは一切の同伴を禁止されていますから
22
なんですって!?
じゃあ　私を初めて来た国にひとりぼっちで置いて行くって言うの!?
23

19 **Uchida** [illegible]
"You say 'without even asking,' but actually I've been here all along since bringing you here." (PL3)

[illegible]
"Soon there will be a joint press conference that is at the team office."

"A joint news conference will be held shortly at the team office." (PL3)

Uchida [illegible]
"Immediately afterwards, you will depart for the training camp in Miyazaki." (PL3)

- *de mo* is a marker meaning "and/or." *Ima* ("now") is the place where an action is to occur, but with the following verb it functions like an adverb, modifying *shimasu* ("do"). *Kaiken* is the kanji pronunciation of "press conference." *Kisha kaiken* is "news press conference" that is, a press conference that is attended by reporters rather than just by representatives of the press clubs. *Shimasu* is PL3 form of *suru* ("do"), but here it has the more specific meaning "to be held." The difference in this case is very subtle, but the word *suru* is more general, while *shimasu* is more specific.
- *matsuite* is the *-te* form of *matsu* ("wait"), and *shuppatsu* is the PL3 form of *shuppatsu suru*, which after the *-te* form of a verb implies having just done that action. Sometimes, as here, *-te shuppatsu suru* is the verb is used as a polite way of saying "you will/must (do the action).

20 **Reggie** おい　おい、ちょっと　ぐらい　休ませてくれ　よ。
Oi　oi,　chotto　gurai　yasumasete kure　yo.
(interj.)　(interj.)　a little　at least　let me/us rest　(emph.)
"Hey, hey, let us rest at least a little."
"Hold on there. At least let us catch our breath." (PL2)

Reggie さっき　着いたばかりで　疲れている　んだ。
Sakki　tsuita bakari de　tsukarete iru　nda.
a while ago　just arrived-and　am/are tired　(explan.)
"We just got here, and we're tired." (PL2)

- *yasumasete* is the *-te* form of *yasumaseru*, the causative ("make/let [do]") form of *yasumu* ("rest"). *Kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command.
- *tsuita* is the plain/abrupt past form of *tsuku* ("arrive [at]"), and *bakari* after the past form of a verb implies the action occurred just now or very recently.
- *tsukarete iru* ("be tired") is from *tsukareru* ("grow tired").

21 **Uchida** [illegible]
"I'm only telling you what it says on the schedule I gave you." (PL3)

Reggie [illegible]
"OK, we'll go. You're always harping on that damn schedule! Let's get our stuff together, Laura." (PL3)

- *kure* is the *-te* form of *kuru* ("come"), and *konda* is the PL3 form of *nda*, which after the *-te* form of a verb implies the action was done and the result remains in place.
- *sumida* is *nda* in an idiomatic expression meaning "(it was the same thing) every time you get/whenever you open (all) mouth."

22 **Uchida** いえ、必要な　もの　は　全部　揃っています。　そのまま　で　結構　です。
Ie,　hitsuyō na　mono　wa　zenbu　sorotte imasu.　Sono mama　de　kekkō　desu.
no　necessary things　as for　all　are ready　as you are　(condition)　fine/acceptable　is
"No, we've already prepared everything you need. You can come just as you are." (PL3)

Uchida それに　合同　記者会見場　及び　キャンプ地　へ　は　一切の　同伴　を　禁止されています　から。
Sore ni　gōdō　kisha kaiken-jō　oyobi　kyanpu-chi　e　wa　issai no　dōhan　o　kinshi sarete imasu　kara.
also　joint　press conference site　and　campsite　to　as for　all　companions (obj.)　is/are forbidden　because/so
"Also, as for [going] to the joint news conference site and training camp, all companions are forbidden."
"Also, no escorts are permitted at either the joint press conference or the training camp." (PL3)

- *sorotte imasu* is the PL3 form of *sorotte iru* (from *sorou*, "be arranged/ready"), which implies all the necessary/relevant items are in place and ready.
- *mama* means "as is/unchanged," so *sono mama* = "unchanged from that/in that same state"; *de* marks this as a condition: "in a condition unchanged from that" → "as you are."
- *oyobi* is a formal "and/as well as/together with," not generally used in conversation.
- *kinshi* = "prohibition"; *kinshi sarete imasu* is the PL3 form of *kinshi sarete iru* ("is prohibited"), from *kinshi suru* ("prohibit").
- *kara* ("because/so") here is merely to "soften" the sentence ending.

23 **Laura** [illegible]
"What?!" (PL3)

Laura [illegible]
"Are you saying you're going to leave me all alone in a country I've never been to before?!" (PL2)

(continued on next page)

レジー・フォスター選手は
昨年まであの名門
『リッチモンド・フラッグズ』の
4番打者として輝かしい
活躍をされてきましたが
今年より 我が
『東京ジェントルメン』の一員として
プレイして頂く事になりました
これにつきましては以前より
本人が日本のプロ野球ファンの
前でプレイするのを熱望されて
おり 今回その夢がめでたくも
実現したのです!
『東京ジェントルメン』
管理部長
小梶(こかじ) 文男(ふみお)
24

え——っ
また 彼は
チームのリーグ優勝
日本シリーズ制覇
さらに個人タイトルとして
三冠王をとると
我々に約束して
くれたのです!
おーーーっ
25

23 *(continued)*

- ***nan desu tte***, like the PL2 ***nan da tte*** in panel 1, expresses surprise at what the speaker has heard.
- ***kita*** is the plain/abrupt past form of ***kuru*** ("come"), and ***hajimete kita*** = "[I] came for the first time." This modifies ***kuni*** ("country").
- ***oite*** is the ***-te*** form of ***oku*** ("set/leave [in a place]"); when used with ***iku*** ("go"), it means "leave behind."

24

Narration: 「東京ジェントルメン」 管理部長 小梶 文男
"Tōkyō Jentorumen" Kanri-buchō Kokaji Fumio
(team name) general manager (surname) (given name)
General Manager of the Tokyo Gentlemen, Kokaji Fumio

Kokaji: レジー・フォスター 選手 は 昨年 まで あの 名門 「リッチモンド・フラッグズ」 の
Rejii Fosutā senshu wa sakunen made ano meimon "Ritchimondo Furagguzu" no
(name) player/athlete as for last year until that illustrious (team name) of/for

4番 打者 として 輝かしい 活躍 を されてきました が、
yonban dasha to shite kagayakashii katsuyaku o sarete kimashita ga,
no. 4 batter as bright/brilliant performance/play (obj.) has been doing/playing but
"Through last season, Reggie Foster performed brilliantly as the clean-up hitter for the illustrious Richmond Flags, but . . ."

今年 より 我が「東京ジェントルメン」の 一員 として プレイして頂く 事 になりました。
kotoshi yori, waga "Tōkyō Jentorumen" no ichi-in to shite purei shite itadaku koto ni narimashita.
this year from our (team name) of member as will have him play thing/situation became
"from this year it has become the situation that we will have him play as a member of our Tokyo Gentlemen."
"beginning this year it has come to pass that he will play for our Tokyo Gentlemen." (PL3-4)

Kokaji: これに つきまして は 以前 より 本人 が 日本 の プロ 野球 ファン の前で
Kore ni tsukimashite wa izen yori honnin ga Nihon no puro yakyū fan no mae de
this in connection with as for formerly/before from himself (subj.) Japan 's pro baseball fans in front of

プレイする の を 熱望されており、 今回 その 夢 が めでたくも 実現した のです!
purei suru no o netsubō sarete ori, konkai sono yume ga medetaku mo jitsugen shita no desu.
play (nom.) (obj.) has fervently wished-and this time/now that dream (subj.) happily became reality (explan.)
"In this connection, since before, Reggie himself has fervently wished to play in front of Japan's pro baseball fans, and now that dream has happily become reality."
"As it happens, it has long been Reggie's fervent desire to play in front of this country's pro baseball fans, and now that dream is most happily becoming a reality." (PL3-4)

- ***kanri*** means "administration/management," ***bu*** refers to a "division/department," and ***-chō*** = "head/chief," so ***Kanri-buchō*** is "head of the administration department" → "principal administrative officer," or for a ball club, "general manager."
- ***katsuyaku*** is a noun referring to a person's activity in a particular arena (occupation/field of interest), generally implying an impressive performance in that activity. Its verb form is ***katsuyaku (o) suru***, which for sports means "play well/rack up a worthy record." Here, ***sarete*** is the ***-te*** form of ***sareru***, PL4 honorific form of ***suru***, and ***kimashita*** is the PL3 past form of ***kuru*** ("come"); ***kuru*** after the ***-te*** form of a verb often indicates that the action of the verb moves toward the speaker—in this case, moving toward the speaker in time, from farther in the past until last year.
- ***purei*** is from the English "play," and ***purei shite*** is the ***-te*** form of the Japanese verb ***purei suru***. English verbs become action nouns when borrowed into Japanese, and ***suru*** must be appended to make them verbs again.
- ～ ***koto ni narimashita*** is the PL3 form of ～ ***koto ni natta***, seen in panel 9, above.
- ***kore ni tsukimashite wa*** is the PL3 form of ***kore ni tsuite wa***, a conjunctive phrase that means "in regard to this/in this connection"; it is used in formal speech as an all-purpose connector or filler phrase.
- ***honnin*** = "the person himself/herself"; ***netsubō sarete ori*** is a PL4 form of ***netsubō shite iru***, from ***netsubō suru*** ("wish fervently/eagerly aspire to"); ***honnin ga*** ～ ***netsubō shite iru*** = "Reggie himself has fervently wished ～."

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Kokaji: えーっ、また、 彼 は / チーム の リーグ 優勝、 日本 シリーズ 制覇、
E!, mata, kare wa / chiimu no riigu yūshō, Nihon shiriizu seiha,
(pause) again/also he/him as for team 's league championship Japan Series victory/championship

さらに 個人 タイトル として 三冠王 を とる と 我々 に 約束してくれた のです!
sara-ni kojin taitoru to shite sankan-ō o toru to wareware ni yakusoku shite kureta no desu!
in addition personal title as triple crown (obj.) take/capture (quote) we/us to promised us (explan.)
"Uhh, also, he has promised us that he will lead the team to the league championship and victory in the Japan Series, and, for his personal record, take the triple crown."
"And, at the same time, he has promised us that he will personally capture the triple crown as well as lead the team to victory in both the pennant race and the Japan Series!" (PL3)

Reporters: おーっ
Ō!
(exclam.)
"Wo-ohhh!" (exclamation of amazement/wonder/awe)

- ***yakusoku*** is a noun for "promise," and ***yakusoku shite*** is the ***-te*** form of the verb ***yakusoku suru*** ("promise"); ***kureta*** is the past form of ***kureru***, which after a ***-te*** form implies the action is/was done for the benefit of the speaker.

To be continued . . .

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Lesson 50 • *The verb of knowledge:* shiru

In English, to know is to know. But in Japanese, there are two verbs for "know" (*shiru* and *wakaru*), and they are not interchangeable.

Strictly speaking, *shiru* refers to the action of acquiring information or knowledge. Since it means "come to know/learn/find out," it's the *-te iru* form that is usually used for the meaning of "know," essentially implying "I have come to know and continue to know."

Wakatte iru ("understand") is also often translated as "know." The difference is in how you came to know. As a general rule, *shitte iru* implies a knowledge acquired through experience or from some outside source, while *wakatte iru* implies an understanding or discernment arrived at through an internal realization or exercise of the mind. We look at *shiru* below and will cover *wakaru* in Basic Japanese No. 51.

Shitte iru = "know"

The Kakegawa High School Soccer Club has just wrapped up a welcome party for new members. Everyone wants to continue the festivities at another location, but they are having trouble deciding where to go.

© Ōshima Tsukasa / *Shoot!*, Kodansha

Kazumi: あたし いい とこ 知ってる よぉ！
Atashi ii toko shitteru yō!
I/me good place know (emph.)
"I know a good place!" (PL2)

Off panel: おー！ さすが 一美ちゃん！ / よっ、 あそび人！
O–! *Sasuga* *Kazumi-chan!* / *Yo,* *asobinin!*
(exclam.) befitting (name-dmin.) (interj.) play/playing person
"All right! That's Kazumi for you! Hey hey, party animal!" (PL2)

- *atashi* is a mostly feminine colloquial variation of *watashi* ("I/me").
- *toko* is a contraction of *tokoro* ("place").
- *shitteru* is a contraction of *shitte iru* ("know").
- *sasuga* implies the action is what you would expect of Kazumi.
- *asobi* is the stem of *asobu* ("play"), and *asobinin* refers to a "carouser/partier," most commonly male.

Shiritai = "want to know/learn"

While their husbands are out fishing, Michiko and Kate whip up dinner at Michiko's house.

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Michiko: 手伝っていただいて ありがとう!!
Tetsudatte itadaite arigatō!!
helped/aided me-(reason) thank you
"Thank you for helping." (PL2)

Kate: いいえ、作り方 を 知りたかった の よ!!
Iie, tsukurikata o shiritakatta no yo!!
no method of making (obj.) wanted to learn (explan.) (emph.)
"Not at all. I wanted to learn how to make it." (PL2)

- *tetsudatte* is the *-te* form of *tetsudau* ("help/assist"), and *itadaite* is the *-te* form of *itadaku*, which implies the action benefited the speaker. The latter *-te* form shows this is her reason for thanking Kate.
- *shiritakatta* is the past form of *shiritai* ("want to know/learn/find out").

Shiranai = "not know"

Shōta's family was in Tokyo for a wedding. His mother and sister are now on their way home, unaware that Shōta's father, something of a wild man, has ditched them and gone off to visit Shōta at his company dorm near Tokyo.

Mother: あら? 父さん は?
Ara? Tōsan wa?
(interj.) father as for
"Oh! Where's Dad?" (PL2)

Sister: 知らない!!
Shiranai!!
not know
"I don't know." (PL2)

- *shiranai* means "not know," so it's the negative of *shitte iru* ("know") rather than *shiru* ("come to know/learn").

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Shirimasen = "not know"

Hamasaki was due back at work in the morning, but called at the last minute to say he needed additional vacation time. The truth is, he was unable to leave his vacation spot because he'd been arrested, but the section chief didn't give him a chance to explain and now finds himself at a loss for words as he tries to explain Hamasaki's absence to the company president.

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Section Chief: 理由? 知りません よ!!
Riyū? Shirimasen yo!!
reason not know (emph.)
"The reason? I don't know!"
"The reason? I have no idea!" (PL3)

- *shirimasen* is the PL3 form of *shiranai*, which essentially implies "I don't know because I wasn't informed," or "I don't know because I don't have access to the relevant information."

Shiranai as denial

Hiroshi put some frogs in his sister's backpack after she teased him about getting a low score on a math test. Now he is denying the whole thing.

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Mother: ひろし！ いたずら しちゃだめ よ。いけない子 ね。
Hiroshi! Itazura shicha dame yo. Ikenai ko ne.
(name) trick/prank mustn't do/play (emph.) no good child (colloq.)
"Hiroshi, you naughty boy! Don't tease your sister." (PL2)

Hiroshi: フーン、ぼく しらない もん。
Fūn, boku shiranai mon.
(snort) I/me not know (emph.)
"Humph, I don't know a thing about it." (PL2)

- *shicha dame* is a contraction of *shite wa dame*, literally, "it is not permissible to do."
- *ikenai* expresses disapproval: "that's no good/that won't do/you shouldn't." When modifying a person it typically implies he or she is guilty of bad behavior: "naughty/ill-behaved."
- *mon* is a contraction of *mono*, here used for strong colloquial emphasis.

Shiranai as a warning

Hamasaki mistakenly invited two company presidents who hate each other on a deep-sea fishing trip. Another member of the fishing trip, Section Chief Sasayama, is famous for getting obnoxious after drinking. Sasayama, who works for one of the presidents, has just emerged from the cabin, totally plastered and unaware that the two presidents are on board and that tensions are running high. Hamasaki does his best to warn him and then decides to concentrate on fishing instead.

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Hamasaki: もう、 どう なっても
Mō dō natte mo
(exasp.) what/how when becomes/occurs

知りません よっ て の!
shirimasen yo tte no!
not know (emph.) (quote) (explan.)
"Well, no matter what happens, I won't know about it."
"Well, whatever happens, don't say I didn't warn you!" (PL2)

- *dō natte mo* is an expression for "whatever the situation becomes/no matter what happens."
- when speaking of an action someone else is about to do, *shiranai/shirimasen* implies the speaker expects a bad outcome and wants to dissociate himself from the action. It has the feeling of English expressions like "I wash my hands of it/Don't say I didn't warn you/Don't come crying to me afterwards." *Yo* is often included because it's the particle used to emphasize warnings and other types of information the speaker thinks the listener particularly needs to know.
- *yo tte no* (a colloquial contraction of *yo to iu no*) can be thought of as adding emphasis in this case.

Shiranai as an adjective

This man dated Junnosuke's mother long ago when he was wealthy and successful. Then he had to serve several years in jail for black market activities, and now she wants nothing to do with him—much to Junnosuke's distress.

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Man: ローズ! 俺 だ よーっ!!
Rōzu! Ore da yō!!
(name) I/me is (emph.)
"Rose! It's me!" (PL2)

Man: 淳之介ーっ!
Junnosukē!
(name)
"Junnosuke!" (PL2)

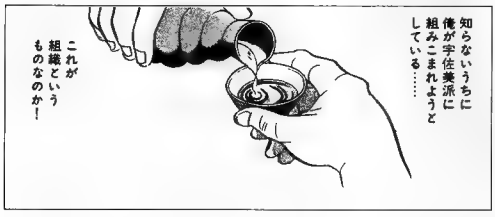
Junnosuke: お母ちゃん!
Okāchan!
"Mo-o-om!" (PL2-3)

Mother: 行きましょ! 知らない 人 だ わ。
Ikimasho! Shiranai hito da wa.
let's go don't know person is (fem. colloq.)
"Let's go. It's a person whom I don't know."
"Come on, Junnosuke! I've never seen that man before." (PL2)

- *ore* is a rough, masculine word for "I/me."
- *ikimasho* is a shortened *ikimashō*, PL3 volitional ("let's/I shall") form of *iku* ("go").
- *shiranai* is in effect a complete thought/sentence ("[I] don't know [him]") modifying *hito* ("person").

Shiranai uchi ni = "before one knows it"

Shima discovered that someone in the Mizuno faction was embezzling money, and has just told his boss Fukuda about it. Fukuda supports the opposing Usami faction, and is delighted that this will give Director Usami the upper hand and allow all of those in his faction to be promoted, including, he explains, Shima himself. Shima contemplates the significance of what is happening.



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Shima: 知らない うちに 俺 が 宇佐美派 に
Shiranai uchi ni ore ga Usami-ha ni
not know within/while I/me (subj.) (name)-faction into
組みこまれようとしている...
kumikomareyō to shite iru...
be joined am about to be
"I am already being drawn into the Usami faction before I even know it."
"Without realizing it, I've become part of the Usami faction." (PL2)

- *kumikomareyō* is from *kumikomareru*, passive form of *kumikomu* ("incorporate/integrate/join into"). ～ *yō to shite iru* can mean either "be about to/on the verge of ～" or "be in the process of ～."

Uchi ni after a verb implies "within the time of that action/while that action takes place," so *shiranai uchi ni* is literally "while [I/he/they] didn't know" → "before one knows/knew."

Kamo shirenai = "might"

Ken'ichi's father kept disappearing on him and his mother when he was a child. Now that Ken'ichi's wife is about to give birth to their first-born, he is plagued by the thought that he will do no better.

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Man: 僕　も あの　父親　の　血　を 受け継いでいる...
Boku mo ano chichioya no chi o uketsuide iru . . .
I too that father 's blood (obj.) have inherited
"I, too, have inherited that father's blood . . ."
あんな　父親　のように なる かもしれない んだ!!
Anna chichioya no yō ni naru kamo shirenai n da!!
that kind of father like become might possibly (explan.)
"I might possibly become like that kind of father!"
"It's possible I could turn out like him!" (PL2)

- *uketsuide iru* is from *uketsugu* ("inherit").
- *anna* ("that kind of") has a disapproving tone here.

~ *kamo shirenai* is literally "cannot know/tell if ~," which is the standard way to say "maybe/perhaps/might possibly ~." Note that the form of *shiru* is the negative potential (*shirenai*) rather than the plain negative (*shiranai*).

Shiraseru = "inform"

Shima has just discovered, to his chagrin, that Igarashi cheated to win a company-related golf tournament. As part of the post-tournament party, they are having a naming contest for a line of color TVs. Igarashi is soon to announce Shima's suggestion, and Shima succumbs to the temptation to write something incriminating.

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Shima: 知らせる つもり　は　なかったが、
Shiraseru tsumori wa nakatta ga,
inform intent/plan as for didn't have but
書かずには いられなかった!
kakazu ni wa irarenakatta!
without writing could not be
"I did not intend to inform them, but I could not help but write it."
"I hadn't planned to tell anyone, but I couldn't help myself." (PL2)

- *tsumori* means "intent/intention," often implying one has made concrete plans to do something.
- *kakazu* is a negative form of *kaku* ("write"), and ~*zu ni wa irarenakatta* is the past form of the pattern ~*zu ni wa irarenai*, which makes an expression for "can't help but [do the action]."

Shiraseru is the causative form of *shiru*, so it literally means "make/let know" → "tell/inform."

Shiru ka = "How should I know?!"

In a high school soccer scrimmage between the freshmen and sophomores, these two sophomores are left trying to figure out what has hit them after two freshmen executed a spectacular play.

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Player 1: なん だ よ、 あいつら?
Nan da yo, aitsura?
what is/are (emph.) that guy-(plur.)
"What are those guys?"
"Where'd those guys come from?" (PL2)

Player 2: し、 知る か よ。
Shi, shiru ka yo.
(stammer) know (?) (emph.)
"H–how should I know?!" (PL2)

On shirt: 掛川
Kakegawa
(name of high school)
Kakegawa

FX: あわわ / あわわ
Awawa / Awawa
(effect of dismay/consternation)

Shiru ka is essentially a rhetorical question that implies a negative answer: "Would I know? Of course not!" → "How would/should I know?"

- *aitsu* is a contraction of *ano yatsu* (informal/slang for "that guy"), and the suffix *-ra* makes it plural → "those guys."

Haji o shiru = knowing shame

Ataru has been having trouble getting to school on time, and his mother is at the end of her rope.

© Takahashi Rumiko / *Urusei Yatsura*, Shogakukan

Mother: おまえ 四日 つづけて 遅刻してる ん でしょ。
Omae yokka tsuzukete chikoku shiteru n desho.
you 4 days consecutively have been late (explan.) probably
"You've been late four days in a row!" (PL2-3)

恥 を 知りなさい、 恥 を!!
Haji o shirinasai, haji o!!
shame (obj.) know-(command) shame (obj.)
"You should be ashamed of yourself!" (PL2)

Sound FX: ド ド ド
Do do do
Boom boom boom (sound of stomping down the stairs)

- *tsuzukete* is the *-te* form of *tsuzukeru* ("continue"); the *-te* form is here being used like an adverb to indicate manner, so it means "continuously/consecutively."
- *chikoku shiteru* is a contraction of *chikoku shite iru* ("have been late"), from *chikoku suru* ("be late [for school/work]").
- *desho* (or *deshō*) makes a conjecture, but here it's a very assertive one, having more the effect of strong emphasis.
- repeating *haji o* a second time adds emphasis.

Shirinasai is a command form of *shiru*, so *haji o shirinasai* is literally a command to "know shame." It's an expression for "You should be ashamed of yourself."

De Marks the Spot

Translation Editor
Wayne Lammers

When speaking of place in English, it doesn't matter whether it's a place where something *is* or a place where something *occurs*—you can use all the same prepositions in either case. But in Japanese you have to make a distinction: the particle *ni* is used to mark location when speaking of existence, while the particle *de* is used when speaking of where an action takes place.

Since I've written about *ni* before, this time I want to focus mainly on *de*, but for comparison purposes it's worth noting that this issue contains quite a few examples of *ni* used to indicate where something or someone is. See the examples using *iru* or *aru* ("exist/be in a place" for animate and inanimate things, respectively) on pp. 51, 86, 92, and 94. *Sumu* ("live/reside"), one of several other verbs that take *ni* because they imply remaining in a place for a period of time, is also represented, on p. 88. In addition, we have a case where *ni* marks a more abstract place: *sono kōi ni dō iu imi ga aru* ("What meaning exists in that action?" p. 38). The "place" of existence in this case is an action; at other times, it is a characteristic, a situation, an event, an idea, an occupational or other specialized field, a social milieu, and so forth.

Now, when you're speaking of where an action occurs, has occurred, or will occur, you must use *de* to mark the place, as in the following example:

Vendor: *A! Sugu chikaku no konbiniensu sutoa de yatte kuremasu yo.* (PL3)
Obatarian: *E!?* (PL2-3)

The action is *yatte kuremasu* ("will do [it] for you," with "it" referring to breaking a ¥1,000 bill), and the place it will occur is the *konbiniensu sutoa* ("convenience store"). (p. 53)

With actions as well, the place can be abstract:

Q: *Tenmetsu shiki burēki ranpu. / Jūtai de koitsu no ushiro ni tsuku to uttōshu zō! / Ittai doko de katte kuru n da, sono rirē?* (PL2)

The action is *tsuku* ("stick/become stuck"); *ni* marks *ushiro* ("behind") as the target/destination of the sticking, and *de* marks *jūtai* ("traffic jam") as the place where it happens.
Koitsu ("this thing") refers back to *tenmetsu-shiki burēki ranpu* ("blinking-type brake lights").
Doko de, the question word "where" plus *de*, asks where an action took place/takes place/will take place. (p. 46)

You'll find other examples of *de* marking the spot on pp. 32, 51, 63, and 98.

The expression *ato de* is unusual in that *de* marks *ato* as the point in *time* when an action will take place. *Mae de*, by contrast, means "before/in front of" in *space*—i.e., as in the above examples, it refers to where an action takes place (see p. 98). To say "before" in a temporal sense, you must use *mae ni*. This follows the general rule that *ni* is used to mark the time when an action occurs. But *ato ni* means "after" only when speaking of the order in a sequence; *ato de* is used for "after/later" in time, and the corresponding word for speaking of relative location in space is *ushiro de* (action) or *ushiro ni* (existence), both meaning "behind."

Friend: *Mō basu de kaerō yo.* (PL2)
Noriko: *Ano baka! Ato de omoikkiri ijimete yaru.* (PL1; PL2)

De marks *basu* ("bus") as the means for accomplishing the action of the verb. *Kaerō* is the volitional "let's" form of *kaeru* ("go home").
Ato de indicates a general point in time ("after/later") rather than the place where an action takes place. (p. 46)

Some other uses of *de* seen in this issue are to mark the manner or means of an action (above, p. 57, and twice on p. 44), and to indicate range or scope (p. 86). ❖

vocabulary summary

From *Katsushika Q*, p. 31

大変	*taihen*	trouble
有名な	*yūmei na*	famous
すいてる	*suiteru*	uncrowded
危ない	*abunai*	dangerous
後ろ	*ushiro*	behind
変な	*hen na*	strange
初日	*shonichi*	first day
大襲来	*dai-shūrai*	great attack
連休	*renkyū*	long holiday
名物	*meibutsu*	specialty
置いてくる	*oite kuru*	leave behind
高速道路	*kōsoku dōro*	expressway
加速	*kasoku*	acceleration
合流	*gōryū*	merging
失敗する	*shippai suru*	fail
脱出	*dasshutsu*	escape (*n.*)
めがける	*megakeru*	aim (*v.*)
行為	*kōi*	action
ナンバー	*nanbā*	license plate (number)
ついでに	*tsuide ni*	at same time
テールランプ	*tēru ranpu*	taillights
つり革	*tsurikawa*	hanging strap
落ちつく	*ochitsuku*	calm down/relax
広げる	*hirogeru*	spread (*v.*)
意味ない	*imi nai*	meaningless
工事	*kōji*	construction
ケチな	*kechi na*	stingy/mean
小指	*koyubi*	little finger
かくす	*kakusu*	hide (*v.*)
落ちる	*ochiru*	fall/set (*v.*)
夜	*yoru*	night
まぶしい	*mabushii*	dazzling/blinding
走る	*hashiru*	drive (*v.*)
よけていく	*yokete iku*	move aside
不思議な	*fushigi na*	mysterious
感じる	*kanjiru*	feel (*v.*)
渋滞	*jūtai*	traffic jam
点滅	*tenmetsu*	blinking
つく	*tsuku*	stick/get stuck
うっとうしい	*uttōshii*	depressing
おそろしい	*osoroshii*	terrifying
帰る	*kaeru*	go home
思いっきり	*omoikkiri*	forcefully
いじめる	*ijimeru*	bully/torment (*v.*)

From *Obatarian*, p. 50

騒ぐ	*sawagu*	make noise/make merry
船酔い	*funa-yoi*	seasickness
薬	*kusuri*	medicine
添乗員	*tenjōin*	tour escort
食欲	*shokuyoku*	appetite
両替する	*ryōgae suru*	make change/exchange money
小銭	*kozeni*	coins/small change

From *Kuriko-san*, p. 52

計算	*keisan*	calculation
あらすじ	*arasuji*	outline/synopsis/gist
朝メシ	*asameshi*	breakfast (*masc.*)

From *Deluxe Company*, p. 54

大都市	*dai-toshi*	megalopolis
地震	*jishin*	earthquake
震災	*shinsai*	earthquake disaster
委員長	*iinchō*	chairperson/director
救う	*sukuu*	save/rescue (*v.*)
世界征服	*sekai seifuku*	world conquest
打倒する	*datō suru*	overthrow/topple
明るい	*akarui*	cheerful/bright
エボラ菌	*ebora-kin*	Ebola virus
不良	*furyō*	hoodlum/scoundrel/delinquent
逃げる	*nigeru*	run away/flee
まじめな	*majime na*	serious/earnest
戦う	*tatakau*	fight (*v.*)
ナンパする	*nanpa suru*	hit on/make a pass at
教育ソフト	*kyoiku sofuto*	educational software

From *American Comics*, p. 80

さえない	*saenai*	dull
一緒に	*issho ni*	together
番組	*bangumi*	TV/radio program
注意力	*chūiryoku*	attentiveness
持続時間	*jizoku jikan*	duration
短い	*mijikai*	short
劇	*geki*	play/drama
セリフ	*serifu*	script/lines
役	*yaku*	role
栄養	*eiyō*	nutrition
食品	*shokuhin*	food

From *Reggie*, p. 85

諦める	*akirameru*	resign oneself
ベースボール	*bēsubōru*	baseball
奴ら	*yatsu-ra*	they
球団	*kyūdan*	ball team/club
与える	*ataeru*	give/bestow
趣味	*shumi*	aesthetic taste/sense
狭い	*semai*	small/cramped
写真	*shashin*	photo
法王	*Hōō*	Pope
気分	*kibun*	feeling
飢える	*ueru*	starve
孤児	*koji*	orphan
素晴しい	*subarashii*	wonderful
いきなり	*ikinari*	suddenly
ことわり	*kotowari*	seeking permission
案内する	*annai suru*	guide (*v.*)
事務所	*jimusho*	office
記者会見	*kisha kaiken*	press conference
終える	*oeru*	finish/complete/end (*v.*)
休む	*yasumu*	rest (*v.*)
渡す	*watasu*	give/hand
必要	*hitsuyō*	necessary
揃う	*sorou*	be arranged/ready
結構	*kekkō*	fine/acceptable
打者	*dasha*	batter
輝かしい	*kagayakashii*	bright/brilliant
活躍	*katsuyaku*	performance/play
野球	*yakyū*	baseball

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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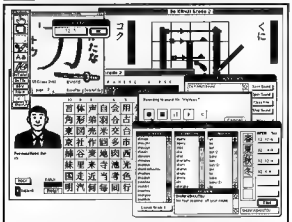

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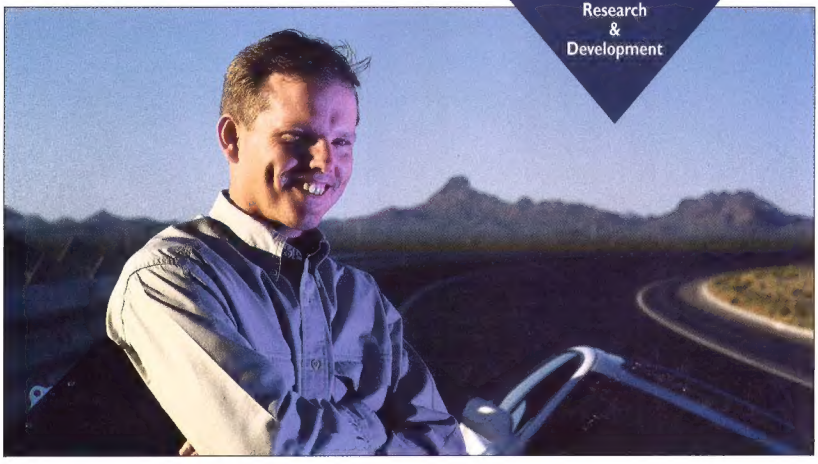

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